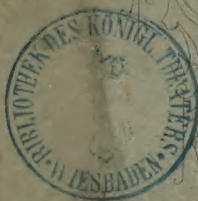
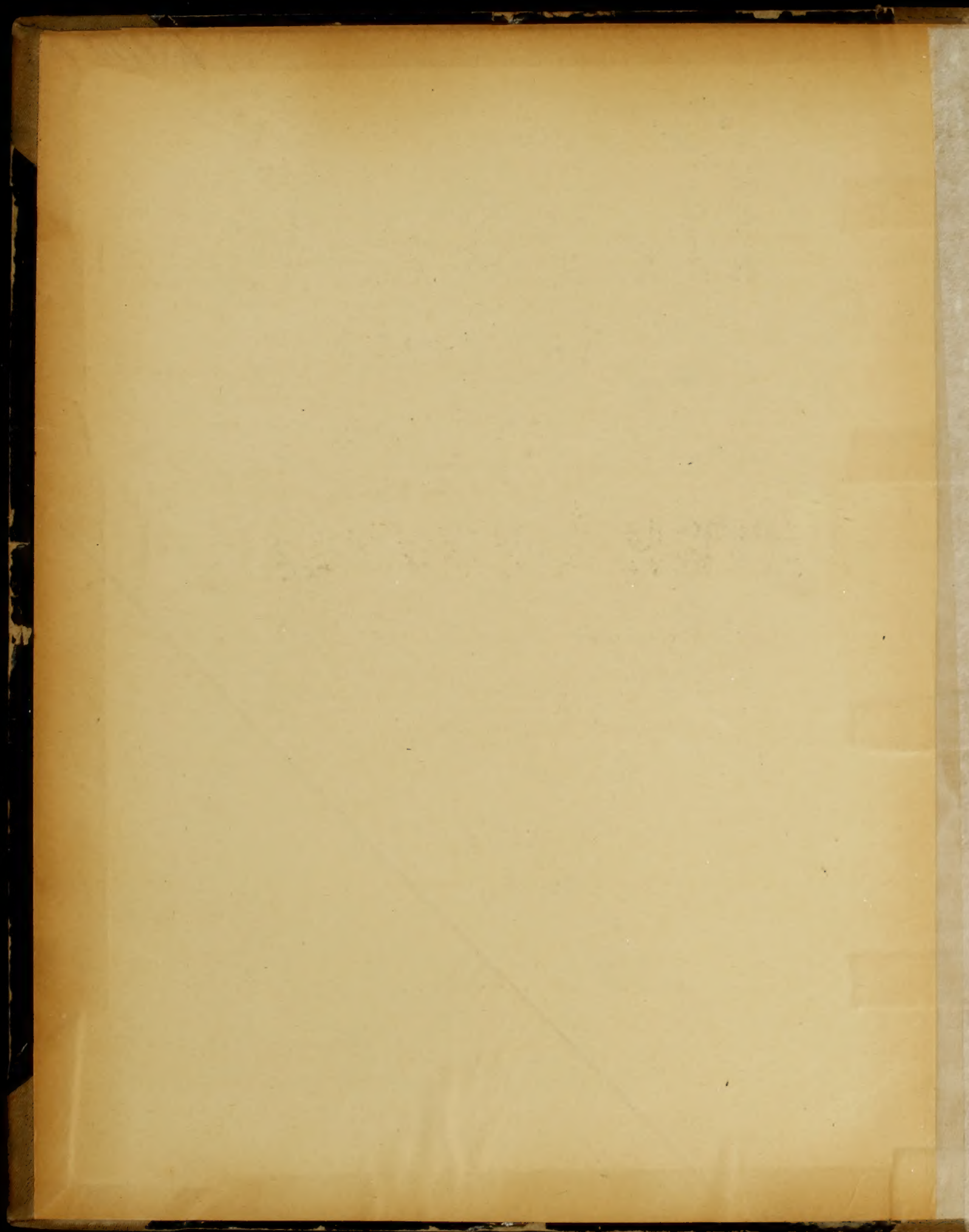


Der Cid.
Lyrisches Drama
in 3 Aufzügen.
Dichtung und Musik
von
PETER CORNELIUS.





Reichseigenthum
Theater Wiesbaden
Bücherei

217

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Lyrisches Drama
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Für die Aufführung an der Münchener Hofbühne revidirt und bearbeitet *

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„DER CID.“

Lyrisches Drama in 3 Aufzügen.

Dichtung und Musik
von

Peter Cornelius.

OUVERTURE.

Das gesammte gedruckte Noten-
material, sowie die Textbücher
müssen käuflich direct beim
Verleger erworben werden.

Allegro. Andante.

Kleine Flöte. I. SOLO.

Zwei grosse Flöten. *f* *p espress.* *fp*

Zwei Hoboen. *f* *p*

Englisch Horn. *f* *p*

Zwei Clarinetten in B. *f* *p*

Bass Clarinette in B. *f* *p*

Zwei Fagotte. *f* *p*

Vier Hörner in F. *f* *p*

Drei Trompeten in Es. *f* *p*

Zwei Tenor-Posaunen. *f* *p*

Bass-Posaune. Bass-Tuba. *f* *p*

Pauken in Es, Ces, B. *f* *p*

Becken. *f* *p*

Erste Violine. Allegro. Andante. *pp*

Zweite Violine. *pp*

Bratsche. *pp*

Violoncell. *pp*

Contrabass. *pp*

Allegro.

Andante.

The musical score is divided into two systems. The first system begins with a piano part consisting of five staves. The first staff has a key signature of two flats and a time signature of 3/4. The second staff has a key signature of one flat and a time signature of 3/4. The third staff has a key signature of one flat and a time signature of 3/4. The fourth staff has a key signature of one flat and a time signature of 3/4. The fifth staff has a key signature of one flat and a time signature of 3/4. The piano part is marked with dynamics such as *sf*, *f*, *ten.*, *f*, *p espress.*, and *p*. The orchestra part is marked with *sf p* and *f*. The second system continues the piano part with five staves, marked with *sf*, *f*, *ten.*, *f*, and *pp*. The tempo changes from *Allegro.* to *Andante.* in the second system.

This musical score is for a piano and orchestra. It consists of three systems of staves. The first system has six staves, the second has five, and the third has six. The music is written in a key with two flats (B-flat and E-flat) and a common time signature. The score includes various musical notations such as notes, rests, and dynamic markings. Dynamics include *cresc.*, *sf*, *p*, *pp*, *mf*, *f*, *ten.*, and *p espress.*. Articulations include *div.* (divisi) and *tr.* (trills). The score also features complex rhythmic patterns, including triplets and sixteenth notes. The first system ends with a double bar line, and the second system ends with a double bar line. The third system ends with a double bar line.

2

[illegible]

Allegro.

This musical score page, numbered 8, is for a piece in Allegro tempo. It features a piano part on the left and an orchestra on the right. The piano part includes staves for the right hand (treble and alto clefs) and the left hand (bass and tenor clefs). The orchestral part includes staves for woodwinds (flutes, oboes, bassoons, and clarinets), strings (violins, violas, cellos, and double basses), and a percussion section (timpani and cymbals). The score is written in a key with two flats (B-flat and E-flat) and a common time signature. Dynamics such as *p* (piano), *pp* (pianissimo), and *dim.* (diminuendo) are used throughout. Articulation marks like accents and slurs are present. The piece concludes with a final cadence in the piano part.

This musical score page contains measures 2696 and 2697. The top system features a piano (p) and a woodwind section (flute, oboe, clarinet, bassoon). The piano part includes a melodic line with dynamics *mf*, *p*, and *mf*, and a bass line with dynamics *p* and *mf*. The woodwind section has a flute part with dynamics *mf* and *p*, and an oboe part with dynamics *mf* and *p*. The middle system shows a woodwind section (flute, oboe, clarinet, bassoon) and a string section (violin, viola, cello, double bass). The woodwind section has a flute part with dynamics *mf* and *p*, and an oboe part with dynamics *mf* and *p*. The string section has a violin part with dynamics *mf* and *p*, and a cello part with dynamics *mf* and *p*. The bottom system shows a woodwind section (flute, oboe, clarinet, bassoon) and a string section (violin, viola, cello, double bass). The woodwind section has a flute part with dynamics *mf* and *p*, and an oboe part with dynamics *mf* and *p*. The string section has a violin part with dynamics *mf* and *p*, and a cello part with dynamics *mf* and *p*. The score includes various musical notations such as notes, rests, and dynamic markings.

[illegible]

2696, 2697

animato

First system of musical notation. The piano part (treble and bass staves) and violin part (single staff) are shown. The piano part includes a *f* dynamic and a *cresc.* marking. The violin part includes a *ff* dynamic and a *cresc.* marking.

animato

Second system of musical notation. The piano part (treble and bass staves) and violin part (single staff) are shown. The piano part includes a *f* dynamic and a *cresc.* marking. The violin part includes a *ff* dynamic and a *cresc.* marking.

animato

G Salte

Third system of musical notation. The piano part (treble and bass staves) and violin part (single staff) are shown. The piano part includes a *f* dynamic and a *cresc.* marking. The violin part includes a *ff* dynamic and a *cresc.* marking.

This page of a musical score, numbered 14 on the left and 6 on the right, is for a string orchestra. It contains 14 staves of music. The notation includes various dynamics such as *f* (forte), *cresc.* (crescendo), *ff* (fortissimo), *p* (piano), and *string.* (string). There are also markings for *string.* and *string.* with a *p* dynamic. The score is written in a key signature of two flats (B-flat and E-flat) and a common time signature. The music features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. The bottom of the page includes the numbers 2696, 2697, and the number 6.

This page of musical notation, page 15, contains three systems of staves. The first system has six staves, the second has six staves, and the third has four staves. The notation includes various musical symbols such as notes, rests, and dynamic markings like *p* (piano), *f* (forte), and *ff* (fortissimo). There are also some markings like *tr* (trill) and *3* (triple). The key signature is B-flat major, and the time signature is 4/4. The notation is complex, with many notes and rests, and some staves have multiple measures of music.

This page of musical notation, page 17, contains two systems of staves. The top system consists of 10 staves, and the bottom system consists of 5 staves. The notation includes various musical symbols such as notes, rests, chords, and arpeggios. Dynamic markings like *pp* (pianissimo) and *ff* (fortissimo) are present. The bottom system features a prominent arpeggiated figure in the first staff, which is repeated across the subsequent staves. The page number 17 is located in the top right corner.

8

2696. 2697

This musical score is for a piano and orchestra. The piano part is written in B-flat major (two flats) and 3/4 time. It consists of three systems of staves. The first system has six staves (treble and bass clef pairs). The second system has five staves (treble and bass clef pairs). The third system has five staves (treble and bass clef pairs). The orchestral part is written in B-flat major and 3/4 time. It consists of three systems of staves. The first system has five staves (treble and bass clef pairs). The second system has five staves (treble and bass clef pairs). The third system has five staves (treble and bass clef pairs). The score includes various musical notations such as notes, rests, and dynamic markings. The piano part features a melody in the right hand and a bass line in the left hand. The orchestral part includes woodwinds, strings, and percussion. The score is marked with a '9' at the top and bottom, indicating a measure number. The page number '18' is in the top left corner. The publisher's number '2696. 2697' is at the bottom right.

p *cresc.* *p* *cresc.* *p* *cresc.*

pp *pp*

9

musical score for piano and orchestra, measures 10-19. The score is written for piano (p) and includes dynamic markings such as *poco rit.*, *a tempo*, and *pp*. The piano part features complex rhythmic patterns, including triplets and sixteenth notes. The orchestra part includes woodwinds and strings, with some measures marked *pp*. The score is divided into three systems, each containing five staves. The first system (measures 10-14) shows the piano part with a *poco rit.* marking and a *p* dynamic. The second system (measures 15-19) shows the piano part with a *poco rit.* marking and a *pp* dynamic. The third system (measures 20-24) shows the piano part with a *poco rit.* marking and a *p* dynamic. The orchestra part includes woodwinds and strings, with some measures marked *pp*.

[illegible]

a 3.

a 2.

2696. 2697

This image shows a page of handwritten musical notation, likely a score for a piece in B-flat major, 3/4 time. The notation is written on 18 staves, organized into three systems of six staves each. The notation includes various musical symbols such as clefs, key signatures, time signatures, notes, rests, and dynamic markings like 'f' and 'a 2.'. The paper is aged and yellowed.

(3. Flöte nimmt Piccolo.)

This musical score is for three flutes and a piccolo. The first system (measures 13-15) shows the three flutes and piccolo parts. The first flute part has a dynamic marking of *ff* and a *3* (triple) marking. The second and third flute parts also have *ff* markings. The piccolo part has a *f* marking and a *3* (triple) marking. The second system (measures 16-18) shows the three flutes and piccolo parts. The first flute part has a *ff* marking. The second and third flute parts also have *ff* markings. The piccolo part has a *f* marking. The third system (measures 19-21) shows the three flutes and piccolo parts. The first flute part has a *ff* marking. The second and third flute parts also have *ff* markings. The piccolo part has a *f* marking.

This is a page from a musical score, likely for a symphony. The page contains multiple staves of music. The top section includes staves for woodwinds, specifically marked 'Kl. Fl.' (Clarinet in F) and 'Fl.' (Flute). The notation includes various musical symbols such as 'f' (forte), 'cresc.' (crescendo), and 'a 2.' (second ending). The score is written in a key signature of two flats (B-flat and E-flat) and a 4/4 time signature. The music features complex rhythmic patterns, including triplets and sixteenth notes, and dynamic markings like 'ff' (fortissimo) and 'cresc.' (crescendo). The bottom section of the page shows a continuation of the musical material, with staves for strings and other instruments, maintaining the same key signature and time signature. The overall layout is typical of a professional musical score, with clear notation and dynamic markings.

Maestoso.

This musical score is for a large ensemble, likely a symphony or concert band, arranged in two systems. The tempo is marked "Maestoso." The key signature is B-flat major (two flats). The time signature is common time (C). The score includes parts for woodwinds (flutes, oboes, clarinets, bassoons), brass (trumpets, trombones, tubas), and strings (violins, violas, cellos, double basses). The conductor's part is written on a single staff at the top of each system. The first system consists of 11 staves, and the second system consists of 5 staves. The music is written in a grand staff format, with multiple staves for each instrument group. The notation includes various musical symbols such as notes, rests, and dynamic markings like "ff" (fortissimo). The score is printed on aged, slightly yellowed paper.

[illegible]

2696. 2697

This musical score is divided into two systems. The first system (measures 28-36) features a piano part with multiple staves and an orchestra. The piano part includes a right hand with a melodic line and a left hand with a bass line. The orchestra includes a string section (violin I, violin II, viola, cello, double bass) and a woodwind section (flute, oboe, clarinet, bassoon). The score includes dynamic markings such as *cresc.*, *mf*, and *f*. The second system (measures 37-41) continues the piano and orchestral parts, with the piano part reaching a *ff* dynamic. The score is written in a key signature of two flats and a common time signature.

pesante

The first system of the musical score consists of two systems of staves. The upper system includes a grand staff (treble and bass clefs) and three additional staves, all in a key signature of two flats. The music is marked 'pesante' and features complex rhythmic patterns, including triplets and sixteenth notes. The lower system consists of two staves, continuing the musical material with similar rhythmic complexity. The notation includes various accidentals and dynamic markings, such as 'p' for piano.

pesante

The second system of the musical score continues the musical material from the first system. It consists of two staves, maintaining the key signature of two flats and the 'pesante' tempo marking. The notation includes various accidentals and dynamic markings, such as 'p' for piano. The rhythmic patterns are complex, featuring triplets and sixteenth notes.

2696.2697

This page of musical notation, page 32, contains two systems of staves. The first system consists of 12 staves, and the second system consists of 5 staves. The notation is complex, featuring many triplets, sixteenth notes, and other rhythmic patterns. Dynamic markings such as *f* (forte) and *cresc.* (crescendo) are present. The key signature is B-flat major (two flats). The notation is written in a style typical of 19th-century musical manuscripts.

This page of musical notation, page 33, contains two systems of staves. The top system consists of five staves, and the bottom system also consists of five staves. The notation includes various musical symbols such as notes, rests, and dynamic markings like 'ff' and 'f'. The page number '33' is in the top right corner.

This page of musical notation is divided into two systems. The first system consists of six staves, and the second system consists of four staves. The notation includes various musical symbols such as notes, rests, and dynamic markings like *ff* and *p cresc. molto*. The piece is written in a key with two flats (B-flat and E-flat) and a common time signature. The first system features a complex arrangement of notes and rests, with some staves showing triplets and sixteenth notes. The second system continues the piece with similar notation, including a section marked *p cresc. molto* and *sf*.

Erster Act.

I. Scene.

Im Hofe des königlichen Sing. Lirke vom Zupforn aus eine bracke Krage, welche gar dem
 Portul des Ritters fahrt. Rechts im Vordergrunde ein Gruppen. In der Mitte des Hintergrundes des Offens
 Ihn das Lirkefah, durch welche alle im Laufe des Aktes jugendlichen Personen einherfahren.
 Dem Aufgehen des Vorhangs sieht man die Lirke erfüllt von Lirke, Lirke und Lirke, Männern
 und Frauen, sammelt dem öffentlichen Geiste beizutragen, welche der König selbst sein.

Allegro maestoso.

Flöten.
 Oboi.
 Engl. Horn.
 Clarinetten in A.
 Bass-Clar. in A.
 Fagotti.
 1. 2.
 Corni in F.
 3. 4.
 Trompeten in Es.
 Trombonen 1 u. 2.
 Trombone 3 u. Tuba.
 Timpani in B. Cis.
 Sopran.
 Alt.
 Chor: Tenor.
 Bass.
 1.
 Violini.
 2.
 Viola.
 Violoncello.
 Contrabasso.

mit Ausdruck.
mf
mit Ausdruck.
mf
cresc.
cresc.

Allegro maestoso.

Fl.
Ob.
Engl.
Hrn.
Cl.
A.
B.C.
A.
Fg.
Cor.
F.
Tr.
Es.
Rs.
u.
Tb.
Timp.
S.
A.
T.
B.
VI.
V.
Cell.
C.B.

The musical score is written for a large ensemble. The top system includes Flute, Oboe, English Horn, Clarinet in A, Bassoon in A, and Fagotto. The middle system includes Cor Anglais, Trumpet in F, Trombone, and Timpani. The bottom system includes Violin I, Violin II, Viola, Cello, and Double Bass. The score is in 2/4 time and features a variety of musical notations, including rests, notes, and dynamic markings such as *mf* and *f*. The key signature is one sharp (F#).

FL.

Ob.

Eng.
H.

Cl.
A.

B. Cl.
A.

Fg.

Cor.
F

Tr. Es.

3 Pos.

Tb.

Timp.

S.
A.

T.

B.

x

à 2

VL.

V.

Vcll.

C.B.

#

Handwritten musical score for "Der Vorhang geht auf" by Franz Schubert. The score is for a full orchestra and voices. It includes parts for Flute (Fl.), Oboe (Ob.), English Horn (Eng. H.), Clarinet (Cl.), Bass Clarinet (B. Cl.), Bassoon (Fg.), Cor Anglais (Cor.), Trumpet (Tr.), Trombone (Bs.), Tuba (Tb.), Timpani (Timp.), and Strings (S., A., T., B.). The music is in 2/4 time and features various dynamics (f, mf, stacc.) and articulations (tr, cresc.). The title "Der Vorhang geht auf" is written in the bottom right corner.

VI.

V.

Viol.

c.B.

15 *ar.*

Fl. *ar.*

Ob. *ar.*

Eng. H.

Cl. A.

B. Cl. A.

Fg.

Cor. F.

Tr.

3 Pos.

Tb.

Timp.

S. A. *Soprano* *f*

T. *Tenor* *f*

B. *Bass* *f*

All. *Nach Glaubens Pflichten, des Reichthums Lust! Der Ehen Lust, des Reichthums Lust, la - sti - liens*

Vi. *f*

V. *f*

Vcll. *f*

C.B. *f*

15

2696

[illegible]

Fl. *al.*

Ob.

Eng. H.

Cl. A.

B. Cl. A.

Fg.

Cor. F.

Tr.

3 Pos.

Tb.

Timp. *tr.*

S. A.

T.

B.

Fer — nan — do's Vespermahlts Tisch zu Holtes Feil, zu Feines Refu!

VL.

V.

Vcll.

C.B.

f

Fl.
 Ob.
 Eng.
 H.
 Cl.
 A.
 B. Cl.
 A.
 Fg.
 Cor.
 F.
 Tr.
 3 Pos.
 Tl.
 Timp.
 S.
 A.
 T.
 B.
 Vl.
 V.
 Vcll.
 C.B.

Ruy Di — ay fufst der Kayfer den Befehl, der
Ruy Di — ay fufst der Kayfer den Befehl, der

Handwritten musical score for a symphony orchestra, page 43. The score includes parts for Flute (Fl.), Oboe (Ob.), English Horn (Eng. H.), Clarinet in A (Cl. A.), Bass Clarinet in B-flat (B. Cl. A.), Fagotto (Fg.), Cor Anglais (Cor.), Trumpets (Tr.), Trombones (3 Pos.), Tuba (Tb.), and Timpani (Timp.). The music is in 2/4 time and features various dynamics such as *ff* (fortissimo) and *mf* (mezzo-forte). The score is written on ten staves, with some parts grouped together (e.g., Cor and F, 3 Pos. and Tb.). The notation includes various musical symbols such as notes, rests, and dynamic markings.

S. *Geld Ruch Diar von Vi-bar! For — nand ga-brit's und*
 A. *Geld Ruch Diar von Vi-bar! For — nand ga-brit's und*
 T. *Geld Ruch Diar von Vi-bar! For — nand ga-brit's und*
 B. *Geld Ruch Diar von Vi-bar! For — nand ga-brit's und*

Ob.
 Fg.
 S.
 A.
 T.
 B.

Eschenschiff geht, ab Hucht das Lütz, der Halbmond fällt, ab Hüft im

Vl.
 V.
 Vcll.

bb

Ob.
 Fg.
 S.
 A.
 T.
 B.

Hand der Mann-er das, zum Flam-men-raub wird die Ma-

Vl.
 V.
 Vcll.

Handwritten musical score for orchestra and voices. The score is written on 20 staves, organized into three systems of seven staves each. The instruments and voices are listed on the left side of each staff.

Staff 1: Flute (Fl) in G major, C-clef, common time. Handwritten notes: *1*, *2*, *3*, *4*, *5*, *6*, *7*, *8*, *9*, *10*, *11*, *12*, *13*, *14*, *15*, *16*, *17*, *18*, *19*, *20*, *21*, *22*, *23*, *24*, *25*, *26*, *27*, *28*, *29*, *30*, *31*, *32*, *33*, *34*, *35*, *36*, *37*, *38*, *39*, *40*, *41*, *42*, *43*, *44*, *45*, *46*, *47*, *48*, *49*, *50*, *51*, *52*, *53*, *54*, *55*, *56*, *57*, *58*, *59*, *60*, *61*, *62*, *63*, *64*, *65*, *66*, *67*, *68*, *69*, *70*, *71*, *72*, *73*, *74*, *75*, *76*, *77*, *78*, *79*, *80*, *81*, *82*, *83*, *84*, *85*, *86*, *87*, *88*, *89*, *90*, *91*, *92*, *93*, *94*, *95*, *96*, *97*, *98*, *99*, *100*, *101*, *102*, *103*, *104*, *105*, *106*, *107*, *108*, *109*, *110*, *111*, *112*, *113*, *114*, *115*, *116*, *117*, *118*, *119*, *120*, *121*, *122*, *123*, *124*, *125*, *126*, *127*, *128*, *129*, *130*, *131*, *132*, *133*, *134*, *135*, *136*, *137*, *138*, *139*, *140*, *141*, *142*, *143*, *144*, *145*, *146*, *147*, *148*, *149*, *150*, *151*, *152*, *153*, *154*, *155*, *156*, *157*, *158*, *159*, *160*, *161*, *162*, *163*, *164*, *165*, *166*, *167*, *168*, *169*, *170*, *171*, *172*, *173*, *174*, *175*, *176*, *177*, *178*, *179*, *180*, *181*, *182*, *183*, *184*, *185*, *186*, *187*, *188*, *189*, *190*, *191*, *192*, *193*, *194*, *195*, *196*, *197*, *198*, *199*, *200*, *201*, *202*, *203*, *204*, *205*, *206*, *207*, *208*, *209*, *210*, *211*, *212*, *213*, *214*, *215*, *216*, *217*, *218*, *219*, *220*, *221*, *222*, *223*, *224*, *225*, *226*, *227*, *228*, *229*, *230*, *231*, *232*, *233*, *234*, *235*, *236*, *237*, *238*, *239*, *240*, *241*, *242*, *243*, *244*, *245*, *246*, *247*, *248*, *249*, *250*, *251*, *252*, *253*, *254*, *255*, *256*, *257*, *258*, *259*, *260*, *261*, *262*, *263*, *264*, *265*, *266*, *267*, *268*, *269*, *270*, *271*, *272*, *273*, *274*, *275*, *276*, *277*, *278*, *279*, *280*, *281*, *282*, *283*, *284*, *285*, *286*, *287*, *288*, *289*, *290*, *291*, *292*, *293*, *294*, *295*, *296*, *297*, *298*, *299*, *300*, *301*, *302*, *303*, *304*, *305*, *306*, *307*, *308*, *309*, *310*, *311*, *312*, *313*, *314*, *315*, *316*, *317*, *318*, *319*, *320*, *321*, *322*, *323*, *324*, *325*, *326*, *327*, *328*, *329*, *330*, *331*, *332*, *333*, *334*, *335*, *336*, *337*, *338*, *339*, *340*, *341*, *342*, *343*, *344*, *345*, *346*, *347*, *348*, *349*, *350*, *351*, *352*, *353*, *354*, *355*, *356*, *357*, *358*, *359*, *360*, *361*, *362*, *363*, *364*, *365*, *366*, *367*, *368*, *369*, *370*, *371*, *372*, *373*, *374*, *375*, *376*, *377*, *378*, *379*, *380*, *381*, *382*, *383*, *384*, *385*, *386*, *387*, *388*, *389*, *390*, *391*, *392*, *393*, *394*, *395*, *396*, *397*, *398*, *399*, *400*, *401*, *402*, *403*, *404*, *405*, *406*, *407*, *408*, *409*, *410*, *411*, *412*, *413*, *414*, *415*, *416*, *417*, *418*, *419*, *420*, *421*, *422*, *423*, *424*, *425*, *426*, *427*, *428*, *429*, *430*, *431*, *432*, *433*, *434*, *435*, *436*, *437*, *438*, *439*, *440*, *441*, *442*, *443*, *444*, *445*, *446*, *447*, *448*, *449*, *450*, *451*, *452*, *453*, *454*, *455*, *456*, *457*, *458*, *459*, *460*, *461*, *462*, *463*, *464*, *465*, *466*, *467*, *468*, *469*, *470*, *471*, *472*, *473*, *474*, *475*, *476*, *477*, *478*, *479*, *480*, *481*, *482*, *483*, *484*, *485*, *486*, *487*, *488*, *489*, *490*, *491*, *492*, *493*, *494*, *495*, *496*, *497*, *498*, *499*, *500*, *501*, *502*, *503*, *504*, *505*, *506*, *507*, *508*, *509*, *510*, *511*, *512*, *513*, *514*, *515*, *516*, *517*, *518*, *519*, *520*, *521*, *522*, *523*, *524*, *525*, *526*, *527*, *528*, *529*, *530*, *531*, *532*, *533*, *534*, *535*, *536*, *537*, *538*, *539*, *540*, *541*, *542*, *543*, *544*, *545*, *546*, *547*, *548*, *549*, *550*, *551*, *552*, *553*, *554*, *555*, *556*, *557*, *558*, *559*, *560*, *561*, *562*, *563*, *564*, *565*, *566*, *567*, *568*, *569*, *570*, *571*, *572*, *573*, *574*, *575*, *576*, *577*, *578*, *579*, *580*, *581*, *582*, *583*, *584*, *585*, *586*, *587*, *588*, *589*, *590*, *591*, *592*, *593*, *594*, *595*, *596*, *597*, *598*, *599*, *600*, *601*, *602*, *603*, *604*, *605*, *606*, *607*, *608*, *609*, *610*, *611*, *612*, *613*, *614*, *615*, *616*, *617*, *618*, *619*, *620*, *621*, *622*, *623*, *624*, *625*, *626*, *627*, *628*, *629*, *630*, *631*, *632*, *633*, *634*, *635*, *636*, *637*, *638*, *639*, *640*, *641*, *642*, *643*, *644*, *645*, *646*, *647*, *648*, *649*, *650*, *651*, *652*, *653*, *654*, *655*, *656*, *657*, *658*, *659*, *660*, *661*, *662*, *663*, *664*, *665*, *666*, *667*, *668*, *669*, *670*, *671*, *672*, *673*, *674*, *675*, *676*, *677*, *678*, *679*, *680*, *681*, *682*, *683*, *684*, *685*, *686*, *687*, *688*, *689*, *690*, *691*, *692*, *693*, *694*, *695*, *696*, *697*, *698*, *699*, *700*, *701*, *702*, *703*, *704*, *705*, *706*, *707*, *708*, *709*, *710*, *711*, *712*, *713*, *714*, *715*, *716*, *717*, *718*, *719*, *720*, *721*, *722*, *723*, *724*, *725*, *726*, *727*, *728*, *729*, *730*, *731*, *732*, *733*, *734*, *735*, *736*, *737*, *738*, *739*, *740*, *741*, *742*, *743*, *744*, *745*, *746*, *747*, *748*, *749*, *750*, *751*, *752*, *753*, *754*, *755*, *756*, *757*, *758*, *759*, *760*, *761*, *762*, *763*, *764*, *765*, *766*, *767*, *768*, *769*, *770*, *771*, *772*, *773*, *774*, *775*, *776*, *777*, *778*, *779*, *780*, *781*, *782*, *783*, *784*, *785*, *786*, *787*, *788*, *789*, *790*, *791*, *792*, *793*, *794*, *795*, *796*, *797*, *798*, *799*, *800*, *801*, *802*, *803*, *804*, *805*, *806*, *807*, *808*, *809*, *810*, *811*, *812*, *813*, *814*, *815*, *816*, *817*, *818*, *819*, *820*, *821*, *822*, *823*, *824*, *825*, *826*, *827*, *828*, *829*, *830*, *831*, *832*, *833*, *834*, *835*, *836*, *837*, *838*, *839*, *840*, *841*, *842*, *843*, *844*, *845*, *846*, *847*, *848*, *849*, *850*, *851*, *852*, *853*, *854*, *855*, *856*, *857*, *858*, *859*, *860*, *861*, *862*, *863*, *864*, *865*, *866*, *867*, *868*, *869*, *870*, *871*, *872*, *873*, *874*, *875*, *876*, *877*, *878*, *879*, *880*, *881*, *882*, *883*, *884*, *885*, *886*, *887*, *888*, *889*, *890*, *891*, *892*, *893*, *894*, *895*, *896*, *897*, *898*, *899*, *900*, *901*, *902*, *903*, *904*, *905*, *906*, *907*, *908*, *909*, *910*, *911*, *912*, *913*, *914*, *915*, *916*, *917*, *918*, *919*, *920*, *921*, *922*, *923*, *924*, *925*, *926*, *927*, *928*, *929*, *930*, *931*, *932*, *933*, *934*, *935*, *936*, *937*, *938*, *939*, *940*, *941*, *942*, *943*, *944*, *945*, *946*, *947*, *948*, *949*, *950*, *951*, *952*, *953*, *954*, *955*, *956*, *957*, *958*, *959*, *960*, *961*, *962*, *963*, *964*, *965*, *966*, *967*, *968*, *969*, *970*, *971*, *972*, *973*, *974*, *975*, *976*, *977*, *978*, *979*, *980*, *981*, *982*, *983*, *984*, *985*, *986*, *987*, *988*, *989*, *990*, *991*, *992*, *993*, *994*, *995*, *996*, *997*, *998*, *999*, *1000*, *1001*, *1002*, *1003*, *1004*, *1005*, *1006*, *1007*, *1008*, *1009*, *1010*, *1011*, *1012*, *1013*, *1014*, *1015*, *1016*, *1017*, *1018*, *1019*, *1020*, *1021*, *1022*, *1023*, *1024*, *1025*, *1026*, *1027*, *1028*, *1029*, *1030*, *1031*, *1032*, *1033*, *1034*, *1035*, *1036*, *1037*, *1038*, *1039*, *1040*, *1041*, *1042*, *1043*, *1044*, *1045*, *1046*, *1047*, *1048*, *1049*, *1050*, *1051*, *1052*, *1053*, *1054*, *1055*, *1056*, *1057*, *1058*, *1059*, *1060*, *1061*, *1062*, *1063*, *1064*, *1065*, *1066*, *1067*, *1068*, *1069*, *1070*, *1071*, *1072*, *1073*, *1074*, *1075*, *1076*, *1077*, *1078*, *1079*, *1080*, *1081*, *1082*, *1083*, *1084*, *1085*, *1086*, *1087*, *1088*, *1089*, *1090*, *1091*, *1092*, *1093*, *1094*, *1095*, *1096*, *1097*, *1098*, *1099*, *1100*, *1101*, *1102*, *1103*, *1104*, *1105*, *1106*, *1107*, *1108*, *1109*, *1110*, *1111*, *1112*, *1113*, *1114*, *1115*, *1116*, *1117*, *1118*, *1119*, *1120*, *1121*, *1122*, *1123*, *1124*, *1125*, *1126*, *1127*, *1128*, *1129*, *1130*, *1131*, *1132*, *1133*, *1134*, *1135*, *1136*, *1137*, *1138*, *1139*, *1140*, *1141*, *1142*, *1143*, *1144*, *1145*, *1146*, *1147*, *1148*, *1149*, *1150*, *1151*, *1152*, *1153*, *1154*, *1155*, *1156*, *1157*, *1158*, *1159*, *1160*, *1161*, *1162*, *1163*, *1164*, *1165*, *1166*, *1167*, *1168*, *1169*, *1170*, *1171*, *1172*, *1173*, *1174*, *1175*, *1176*, *1177*, *1178*, *1179*, *1180*, *1181*, *1182*, *1183*, *1184*, *1185*, *1186*, *1187*, *1188*, *1189*, *1190*, *1191*, *1192*, *1193*, *1194*, *1195*, *1196*, *1197*, *1198*, *1199*, *1200*, *1201*, *1202*, *1203*, *1204*, *1205*, *1206*, *1207*, *1208*, *1209*, *1210*, *1211*, *1212*, *1213*, *1214*, *1215*, *1216*, *1217*, *1218*, *1219*, *1220*, *1221*, *1222*, *1223*, *1224*, *1225*, *1226*, *1227*, *1228*, *1229*, *1230*, *1231*, *1232*, *1233*, *1234*, *1235*, *1236*, *1237*, *1238*, *1239*, *1240*, *1241*, *1242*, *1243*, *1244*, *1245*, *1246*, *1247*, *1248*, *1249*, *1250*, *1251*, *1252*, *1253*, *1254*, *1255*, *1256*, *1257*, *1258*, *1259*, *1260*, *1261*, *1262*, *1263*, *1264*, *1265*, *1266*, *1267*, *1268*, *1269*, *1270*, *1271*, *1272*, *1273*, *1274*, *1275*, *1276*, *1277*, *1278*, *1279*, *1280*, *1281*, *1282*, *1283*, *1284*, *1285*, *1286*, *1287*, *1288*, *1289*, *1290*, *1291*, *1292*, *1293*, *1294*, *1295*, *1296*, *1297*, *1298*, *1299*, *1300*, *1301*, *1302*, *1303*, *1304*, *1305*, *1306*, *1307*, *1308*, *1309*, *1310*, *1311*, *1312*, *1313*, *1314*, *1315*, *1316*, *1317*, *1318*, *1319*, *1320*, *1321*, *1322*, *1323*, *1324*, *1325*, *1326*, *1327*, *1328*, *1329*, *1330*, *1331*, *1332*, *1333*, *1334*, *1335*, *1336*, *1337*, *1338*, *13*

Fl. *cresc.*

Ob. *cresc.*

Cl. *cresc.*

Bass Cl.

Trg. *cresc.*

Cor. F *cresc.*

Tr. *cresc.*

Th. *cresc.*

Timp. *tr*

S. A. *cresc.*
fail - - - you do - - - me This - - - for-bear!

T. *cresc.*

B. *cresc.*
fail - - - you do - - - me This - - - for-bear!

Vl. *cresc.*

V. *cresc.*

Viol. *cresc.*

C.B. *cresc.*

Handwritten musical score for "The Rose Tree" by J. S. Ziehr. The score is for a full orchestra and includes parts for Flute, Oboe, Clarinet, Bass Clarinet, Euphonium, Horns, Trumpets, Trombones, and Timpani. The music is in 4/4 time and features a melody in the flute and oboe, with a bass line in the euphonium and timpani. The score is marked with dynamics such as *ff*, *mf*, and *p*, and includes performance instructions like *stacc.* and *tr.*

S.
A.
T.
B.

Do junt Fer-nan-do ki-fu-unt mit Ca-ste-liers
Do junt Fer-nan-do ki-fu-unt mit Castiliens Jungs so juf-unt juf-unt Cas-

Handwritten musical score for Violins I and II, Viola, and Cello/Double Bass. The score is in G major (one sharp) and 2/4 time. It features a complex, fast-paced melody in the Violins and Viola, with the Cello/Double Bass providing a steady, rhythmic accompaniment. The notation includes various musical symbols such as notes, rests, and dynamic markings like 'mf' and 'divisi'.

[illegible]

poco rit. 18 a tempo

Picc.
 Fl.
 Ob.
 Engl.
 Hr.
 Cl.
 R.
 B.Cl.
 Fg.
 Cor.
 F.
 Trb.
 Pk.

p *cresc.* *poco rit.* *a tempo.*

S.
 A.
 T.
 B.

Es-va Läng, des Glänzens Pfad, der Es-va Läng, des Ruhes Pfad.
 Von, der Es-va Läng, des Ruhes Pfad, der Es-va Läng, des Ruhes Pfad.

Vl.
 V.
 Cell.
 C.B.

poco rit. *18 a tempo.*

FL.

Ob.

Engl.
Hr.

Cl.
A.

B. Cl.

Fg.

Cor.
F.

Tr.
Es.

Trb.

Pk.

(Dieser tiefste Kniffpunkt eröffnet der Säng. im Portal der Burg. Der Gargel, die vier Alkanten und
vier Chalkanten gefan ihm vorwärts; Rottar und Etra folgen. Der Säng. bezieht sich die trage
finab, nimmt den Farnstapel ein, um den sich die Chalkanten und Alkanten gruppieren.
Der Gargel stellt sich am Fort im Hintergrund auf.)

T.

B.

V.

Ku.

C.B.

FL. *stacc.*

Ob. *f* *stacc.*

Engl. Hr. *f*

Cl. A. *stacc.*

B. Cl. *f*

Fg. *f*

Cor. *stacc.*

Tr. Es. *f*

Tr. B. *mf* *tr*

Pk. *f* *tr*

S. A.

T.

B.

Vl.

V.

Vcl.

C.B.

52

Fl.

Ob.

Engl. Hr.

Cl. A.

B. Cl. A.

Fg.

Cor.

F.

Tr. Es.

Trb.

Pk.

19

resc.

resc.

f

ten.

ten.

tr

b

l

Vier Akkorden.

Vl.

V.

Kell.

C.B.

resc.

resc.

f

ten.

ten.

ten.

ten.

Andante con moto.

53

FL. *f*

Ob. *f*

Engl. Hr. *f*

Cl. *f* mut. in **B**

B. Cl. *f* mut. in **B**

Fg. *f*

Cor. *f*

F. *f*

Tr. Es. *f*

Trb. *f*

Pk. *f*

Andante con moto.

(In vier Akkorden, gefolgt von vier Akkorden in der Mitte
der ersten und letzten Takte des Viertes.)

Vier Akkorden.

T. *f*

B. *f*

V. *f*

Ku. *f* accentuirt, non legato.

CB. *f* accentuirt, non legato.

p *divisi* *pizz.*

54

T. *So -- nig Karst und offest, laß das Rind im Stoppelstreu -- er mit dem Hais -- gen stang ja --*

B.

Vl. 2.

V.

Vcl.

CB.

==

B.C.

B.

Fg.

Cor. D.

in D.

T.

riß! neafrund tren und fast althausilisch Riß! will in Burgo Land er

B.

Vl. 2.

V.

Vcl.

p

Die Viertel mehr und mehr langsam.

Tr. Es. *Die Viertel mehr und mehr langsam.*

Hrld. *Herold.*

Wahr König! Lo-rans-ahn Gräfin ruft, Auf mich - flü - hen im Ja -

N. *con sordina.*

N. *con sordina.*

Ku. C.B. *con sordina.*

Die Viertel mehr und mehr langsam.

Tr. Es. *orece*

Hrld. *aufrichtig!* Ruß! Die zu entlegen ferner hat! So für den Vetter flühen ferner!

N.

T.

Voll. C.B.

2^{te} Scene.

Als er das nun folgende Trauermusik aufführt ein Jüngling Willkürigen der Gräfin von Lo-rans, lange Trauermusik pfeifen, sondern Trauermusik der Chimere in seiner Trauer. Nachdem sie einmal die Lüge immerwählig haben, stellen sie sich dem Jüngling gegenüber und, gegen Ende das Trauermusik tritt Chimere auf.

2^{te} Scene.

57

Andante mesto.

Orchestral score for the 2^{te} Scene, page 57. The tempo is *Andante mesto*. The score includes parts for Oboe (Ob.), Clarinet in B-flat (Cl. B.), Bassoon (B.C. B.), English Horn (Eg.), Cor Anglais (Cor. Es.), Trumpet in E-flat (Tr. 1. Es.), Tympani and Snare Drum (Tymp. A. Fis.), Violins (Vl.), Violas (Vla.), Celli (Cll.), and Double Basses (C.B.). The key signature is three flats (B-flat, E-flat, A-flat). The time signature is common time (C). The score features various musical notations including rests, eighth notes, sixteenth notes, triplets, and dynamic markings such as *pp* (pianissimo) and *f* (forte). The string parts (Vl., Vla., Cll., C.B.) are marked with *f* and *pp* and include the instruction *con sordino* (with mutes). The woodwind and brass parts (Ob., Cl. B., B.C. B., Eg., Cor. Es., Tr. 1. Es., Tymp. A. Fis.) also feature *pp* and *f* markings. The score is written in a standard musical notation with staves and clefs.

20 poco meno piano.

[illegible]

poco meno piano.

Handwritten musical score for "L'Allegretto" by Beethoven, Op. 34, No. 1. The score is for five staves: Violin I (V.), Violin II (V.), Viola (Vcl.), Cello (C.B.), and Double Bass (C.B.). The key signature is B-flat major (two flats). The time signature is 3/4. The score is marked with "p" (piano) and "f" (forte). The tempo is "Allegretto". The score is handwritten and includes various musical notations such as triplets, slurs, and dynamic markings. The page number "20" is written at the bottom right, followed by the instruction "poco meno piano".

20 poco meno piano.

Ob.

Cl. B.

B. Cl. B.

Fl.

Cor. Es.

Tr. 1. Es.

Tr. 2.

Tymp. A. Fis.

Viol.

Viola

Cello

Double Bass

cresc.

mf

tr

cresc.

Handwritten musical score for orchestra and voices. The score is written on multiple staves, each labeled with an instrument or voice part. The parts include:

- Oboe (Ob.)
- Clarinet B (Cl. B.)
- Bass Clarinet B (B. Cl. B.)
- Flute (Fl.)
- Cor Es
- Trumpet A Es (Tr. A. Es.)
- Trombone A Fis (Tromp. A. Fis.)
- Violin (V.)
- Viola (Vcll.)
- Cello (Cb.)
- Double Bass (Cb.)

The score features various musical notations, including notes, rests, and dynamic markings such as *pp* (pianissimo), *p* (piano), and *cresc.* (crescendo). The instruction *ausdrucks voll.* (expressive) is written above the Cor Es part. The score is written in a key signature of one sharp (F#) and a time signature of 4/4.

Ob.

Cl.
B.

B.Cl.
B.

Eg.

Cor.
Es.

Tr. 1.
Es.

Tymp.
A. Fis.

(Eintritt Chimären's, von zwei Träumen gestützt.)

17.

V.

Kb.

Cb.

Handwritten musical score for a symphony, featuring various instruments and dynamic markings. The score is written on multiple staves, with some parts in blue ink. The instruments listed include:

- Ob. (Oboe)
- Cl. B. (Clarinet Bb)
- B. Cl. B. (Bass Clarinet Bb)
- Fg. (Fagott)
- Cor. Es. (Cornet Es)
- Tr. 1. Es. (Trumpet 1 Es)
- Tymp. A. Fis. (Trompete A Fis)
- Vl. (Viola)
- V. (Violoncello)
- Kell. (Kellner)
- C.B. (Cello)

The score includes various dynamic markings such as *pp* (pianissimo), *p* (piano), *f* (forte), and *ten.* (tender). There are also performance instructions like *(mit Ausdruck.)* (with expression). The notation includes treble and bass clefs, key signatures, and various musical symbols like notes, rests, and slurs.

Andante quasi Allegretto.

63

3 Fl. *p*

Cl. A. *p*

Fg. *p*

Corl. F. *in F.* *p*

Vi. *p*

V. *p*

Kcl. *p*

C.B. *p*

(Chimene must verstaenlich Weisem, ihre Salaya zu beynnen,
ringt aber sich her mit ihrer kienem Ewagheit; zuecht, sich zu ermannen.)

Andante quasi Allegretto.

Fl. *p*

Ob. *I. Solo.* *p*

Engl. Hr. *p*

Cl. A. *p*

Fg. *p*

Corl. F. *p*

Chim. *Chimene.* *p*

Gedankt, der, d'weng, in als kind ist die geseheneit, kienst, nahn, vor sich zu geseheneit, Lo-zare, kein

3 Fl.

Ob.

Engl. Hr.

Cl. A.

Fg.

Chim.

Gelt für Krieger und Mann gesinnelt; *In Ficht und Tanne gesinnelt;* *In Längten wir den Krieger.*

staccato

staccato

22

3 Fl.

Ob.

Engl. Hr.

Cl. A.

B. Cl. A.

Fg.

Chim.

Solo

espress.

staccato

stacc.

sfz

klagend.

lang! *O wie da bist mein Selbst und mein!* *O wie da bist und mein!* *lang!* *Her*

2 Fl. *sf*
 Ob. *sf*
 Engl. Hr. *sf*
 Cl. A. *sf*
 Fg. *sf*
 Chim. *sf*

sf Klagend.
 Klagend.
 Klagend.

sf Klagend.

Komm, glühete ja! Ge-
 ficht, als alle Sorgen die geschnitten! Dem
 die-mig, fläm, ist glänzend mit,

Fl. *sf*
 Ob. *sf*
 Engl. Hr. *sf*
 Cl. A. *sf*
 Fg. *sf*
 Cor. F. *sf*
 Timp. *sf*
 Chim. *sf*

23

Lafst du mich auf er-
 kommen kam.!

O Gott!

Kg. *sf*

Der König.
 Chöre! sie geschnitten!

sf
sf
sf
sf
sf
sf

sonna sordino. *sf*
 sonna sordino. *sf*
 sonna sordino. *sf*
 sonna sordino. *sf*
 sonna sordino. *sf*

Poco più moto.

Cl. A.

Fg.

Tymp.

Chim.
 Weil, Tindeln - ja kling! Ihr Töne sind ein Klang und Weib, ihr Töne sind Weib und Töne kling!

N.

V.

Ku.

C.B.

24

Cl. A.

Fg.

Tymp.

Chim.
 Dort kommt ihr Töne in der Nacht und Töne in der Nacht sind sie!

N.

V.

Ku.

C.B.

24

2696

Animato.

FL. *a2*

Ob.

Engl. Hr.

Cl. A.

B. Cl. A.

Fg.

Cor. E. *in E.*

Tymp.

Chim.

Sein ist der Rache, sein der Muth, yammor - - Ich noch mein Vater mir.

V.

V.

Ku.

C.B.

Animato.

rall. Tempo 1.

Ob.

Cl.

B.Cl.

Fg.

Cor. E.

Tymp.

Chim.

Leicht and.

König.

Kg.

Sieh! sieh! die Him-mel-Höl-le! - der neuen weltlichen-fergen.

V.

V.

Vcl.

C.B.

rall. Tempo 1.

[illegible]

25 Più vivo.

Ob.

Cl. A.

Fg.

Cor.

E.

Tymp.

Chim.

Gr. Gomez hat, Castiliens Ruf, in Biskantien sein Heim - tat - Land, Graf Gomez

Vi.

V.

Vcll.

C.B.

Più vivo quasi Allegretto moderato.

[illegible]

Handwritten musical score for "L'Allegretto" by Beethoven, Op. 26, No. 1. The score is for a full orchestra and includes parts for Flute (Fl.), Oboe (Ob.), English Horn (Engl. Hr.), Clarinet in A (Cl. A.), Bass Clarinet (B. Cl.), Bassoon (Fg.), Horns (Cor. F.), and Tympani (Tymp.). The score is written in 3/4 time with a key signature of one sharp (F#). The first measure of the Oboe part is marked with a blue 'L' and a blue 'F#'. The first measure of the Bassoon part is marked with a blue 'L' and a blue 'F#'. The first measure of the Horns part is marked with a blue 'X' and a blue 'F#'. The first measure of the Tympani part is marked with a blue 'L' and a blue 'F#'. The score is divided into three measures, each containing a different musical phrase. The first measure is marked 'ten.' and 'fp'. The second measure is marked 'p' and 'sempre cresc.'. The third measure is marked 'p' and 'sempre cresc.'. The score is written in a cursive, handwritten style with various annotations and markings.

Handwritten musical score for "Die Fledermaus" by Johann Strauss II. The score is written on aged, yellowed paper and includes vocal parts and piano accompaniment. The vocal parts are for the Chorus (Chim.), First Tenor (1. Tenor), First Bass (1. Bass), and Second Bass (2. Bass). The piano accompaniment is for the Piano (P.). The score is in 3/4 time and features a key signature of one sharp (F#). The lyrics are in German, and the music is characterized by its melodic and rhythmic complexity, typical of Strauss's style. The score is marked with various dynamics such as *p* (piano), *f* (forte), and *cresc.* (crescendo). The handwriting is in a cursive style, and the score is annotated with various markings, including a large blue 'X' and a blue 'Z'.

Fl. *f cresc. f rall.*

Ob. *f cresc. f rall.*

Cl. *f cresc. f rall.*

Eg. *f cresc. f rall.*

Cr. F. *f rall.*

Tymp. *f rall. trum. trum. trum*

Chim. *rall.*

Rasping mir Ra--fa, Ra--fa nicht!

rall. Tempo 1

#

Horold.

Hr. *Soo-mig, so*

Tr. *f rall.*

V. *f rall.*

Kb. *f rall. fp p*

Cb. *f rall. fp p*

26

rall. p Tempo 1.

3. Scene.
Allegro non troppo.

FL. *mf*

Ob. *mf*

Cl. A. *mf*

Fg.

Hr. *trillo mit seiner Mannen Pfeife vor ihm gerichtet Ruß Di--ar von Vi--bar!*

S. *Gail Ruß Diar.*

A. *(Der nun folgende Allegro-Tatz wird nach dem ersten Takte des Campesador gesungen, in dem Alle ihm antzugeschauen, sich tönen, ihn zu sehen.)* *Gail Ruß Diar.*

T. *Gail Ruß*

B.

V. *mf cresc. e string.*

V. *mf cresc. e string.*

V. *mf cresc. e string.*

Vcl. *mf cresc. e string.*

C.B. *mf cresc. e string.*

sempre string. e crescendo.

Picc.
Fl.
Ob.
Cl.
Fg.
Cor.
F.
Tr.
Handwritten musical notation for woodwinds and brass, including triplets and crescendos.

S.
Gelt, als nicht der Galt! Gail Rueh'ar. Gail der Galt! Margrant Grato's blütham Galt!

A.
Gail der Ringen von Lamo-ra, dem alten Gort mit Calvo's Galtflacht, der an Lo-zan blüthig ge-

T.
Di - as Galt als nicht der Galt! Gail Rueh'ar, Gail der Galt Margrant Grato's

B.
Gail der Ringen von Lamo-ra, dem alten Gort mit Calvo's Galtflacht, der an Lo-zan blüthig ge-

V.
V.
V.
V.
Handwritten musical notation for strings, including triplets and crescendos.

sempre string. e crescendo

Picc.
Fl.
Ob.
Cl.
B.Cl.
Fg.
Cor.
F.
Tr.
F.
Trb.
Tymp.

S.
Bist' Ubar! der San Jo-mex pfing mit dem Bismarck, der Kudarra trug! — (Ruy Diaz tritt auf.)

A.
wirst, bist' Ubar! der San Jo-mex pfing mit dem Bismarck, der Kudarra trug! —

T.
Sist, bist' Ubar! der San Jo-mex pfing mit dem Bismarck, der Kudarra trug! — Campeador Kampf. be.

B.
Bist' Ubar! der San Jo-mex pfing mit dem Bismarck, der Kudarra trug! — Campeador Kampf. be.

Vi.
V.
Ku.
CB.

Handwritten musical score for a piece titled "Gail!". The score is written on aged paper and includes parts for various instruments and voices. The instruments listed on the left are Piccolo (Picc.), Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Bass Clarinet (B.C.), Bassoon (Fg.), Cor Anglais (Cor. F.), Trombone (Trb.), and Tympani (Tym.). The vocal parts are labeled S. (Soprano), A. (Alto), T. (Tenor), and B. (Bass). The lyrics for the vocal parts are: "Gail!", "Gail!", "Gail! zum guten Zeit ya-bo-ron, Hoff-kunast zum guten Zeit, Gail! Ca--". The score is written in a key signature of one flat (B-flat) and a 2/4 time signature. The music is written in a style typical of 19th-century manuscript notation, with many notes and rests. There are some corrections and markings in the score, such as "a24e" and "I.I.". The score is written on a system of staves, with the vocal parts at the bottom and the instrumental parts above. The paper shows signs of age, including discoloration and some wear.

Handwritten musical score for the opera "Die Hugenoten" by Meyerbeer. The score is written on aged, yellowed paper and includes the following parts:

- Vocal Parts:**
 - Soprano (S.):** "sti - lions mib - rr - - ho - - - ran! Campe-a-dor! Campeador!"
 - Alto (A.):** "sti - lions mib - rr - - ho - - - ran! Campea-dor! Campeador!"
 - Tenor (T.):** "sti - lions mib - rr - - ho - - - ran! Campeador künigf - brant! Campeador, fieg"
 - Bass (B.):** "sti - lions mib - rr - - ho - - - ran! Campeador künigf - brant! Campeador, fieg"
- Orchestral Parts:**
 - Picc. (Piccolo):** Flute part.
 - Fl. (Flute):** Flute part.
 - Ob. (Oboe):** Oboe part.
 - Cl. (Clarinet):** Clarinet part.
 - B.C. (Bassoon):** Bassoon part.
 - Fg. (Fagott):** Bassoon part.
 - Cor. (Corni):** Horn part.
 - 3Tr. (3 Trompeten):** Trumpet part.
 - Trb. (Trombe):** Trombone part.
 - Timp. (Trompeten):** Trumpet part.
 - S. (Schnell):** Snare drum part.
 - A. (Alto):** Alto part.
 - T. (Tenor):** Tenor part.
 - B. (Bass):** Bass part.
 - R. (Rhythmus):** Rhythm part.
 - K. (Klavier):** Piano part.
 - Cell. (Celli):** Cello part.
 - C.B. (Cello):** Cello part.
- Dynamic Markings:** "mf" (mezzo-forte) and "cresc." (crescendo) are used throughout the score.
- Tempo/Character:** The score is marked "a2" (Andante) and "b2" (Basso).

Picc. *mf*
 Fl. *mf*
 Ob. *mf*
 Cl. *mf*
 B. Cl. *mf*
 Fg. *mf*
 Cor. F. *mf*
 3 Tr. F. *mf*
 Trb. *mf*
 Timp. *mf*
 S. *mf*
 A. *mf*
 T. *mf*
 B. *mf*
 Vl. *mf*
 V. *mf*
 Vla. *mf*
 CB. *mf*

Campesador!
 Kampf-ba-vait
 pfuhl-ba--wafel zur güt-ten
 Campesador!
 Kampf-ba-vait
 pfuhl-ba--wafel zur güt-ten
 - gwariff!
 güt-ten Campesador!
 pfuhl-ba--wafel zur güt-ten
 - gwariff!
 güt-ten Campesador!
 pfuhl-ba--wafel zur güt-ten

Handwritten musical score for "The Rose Tree" by J. B. Cramer. The score is for a full orchestra and includes parts for Piccolo, Flute, Oboe, Clarinet, Bassoon, Trumpet, Horn, Trombone, and Tympani. The music is in 3/4 time and features a melody in the woodwinds and strings, with a prominent horn part. The score is written on ten staves, with the first staff being the Piccolo part. The notation includes various musical symbols such as notes, rests, and dynamic markings.

S. Zeit! Halt — Ca-stiliens mit — er-korn, pfahl — be — reibt — zur grü-ten

A. Zeit! Halt — Ca-stiliens mit — er-korn, pfahl — be — reibt — zur grü-ten

T. Zeit! Halt — Ca-stiliens mit — er-korn, pfahl — be — reibt — zur grü-ten

B. Zeit! Halt — Ca-stiliens mit — er-korn, pfahl — be — reibt — zur grü-ten

[illegible]

Handwritten musical score for a symphony, featuring various instruments and vocal parts. The score is written on multiple staves, with some parts marked "Andante". The instruments listed include Piccolo (Picc.), Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Bass Clarinet (B.C.), Bassoon (Fg.), Cor Anglais (Cor. F.), Trombone (Trb.), Tympani (Tymp.), Soprano (S.), Alto (A.), Tenor (T.), Bass (B.), Violin (V.), Viola (V.), Cello (Cell.), and Double Bass (C.B.). The vocal parts (S., A., T., B.) are marked with "Gail!" and "Gail!" repeated. The score includes various musical notations such as notes, rests, and dynamic markings like "f" (forte) and "p" (piano). There are also some handwritten annotations in blue ink, possibly indicating corrections or performance instructions.

Cl.
B.
B.C.
B.
Fg.
Cor.
Es.
Chin.

Stimmenwort — far-

A.F.
 glänge Linder Rief — — — und strahl! — wir auf der Rief — und strahl auf dem Rief, kein

Kg.
 Quell! Ich kief der Sile — — ge, der feld Rief — und strahl, O feld — te

R.D.
 ist lag — — te Rief der feld Rief! — Stimmen der Rief in —

V.
 V.
 Kell.
 C.B.

Handwritten musical score for orchestra and voices. The score includes staves for Cl. B., B. Cl. B., Fg., Cor. Es., Chim., A. F., Kg., R. D., Fl., T., Kll., and C. B. The lyrics are in German, with some parts in a different script (possibly Czech or Slovak). The score is marked with various musical notations, including notes, rests, and dynamic markings like *cresc.* and *p*. There are also handwritten annotations in blue ink, including a sharp sign (#) and the number 46.

Cl. B.

B. Cl. B.

Fg.

Cor. Es.

Chim.

bei! Triff mich durchsühnendst! Ich ist mir so -- ja so schön wie ein Lief - mir

A. F.

Horn wird blauf, kein Lärm wird noch mehr faß, wenn der - ge weiter tief im Thier w.

Kg.

mil - - den so -- hat sich ein Thier. in der - so Lärm, der lang im Lärm -- zu

R. D.

Lärm und Lärm so -- steht, der mir den Lärm im Lärm und Lärm steht, in Lärm und Lärm so --

Fl.

T.

Kll.

C. B.

46

#

4

4

cresc.

p

cresc.

p

cresc.

p

[illegible]

più moto.

Fl. *f*

Ob. *mf*

Cl. B. *f*

B. Cl. B. *f*

Fg. *mf*

Cor. Es. *f*

Trb. *f*

Timp. *cresc.*

Chim. *f*

A.F. *f*

Kg. *f*

R.D. *f*

R. *f*

V. *f*

Ku. C.B. *f*

più moto.

ri - te - nu -

La - te! Ge - kam ein Eng - el mit der Ge - - stalt - - gen, zu - sein mit Ge - -


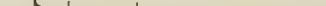
st! Chimeneris Rä - - for - - ner im Sa - - ge - - ge - - gen! Auf - - steh, Hol - -

Rath! La - - mir die Fei - - den, Ge - - in - - der - - mit der - - gen, so - - laß den Kraft im


st. Ich - - möß mir einen Kri - - ster - - schen - - ge - - gen: Ich - - laß den Kraft im

ri - te - nu -

Handwritten musical score for a section titled "to. a tempo." The score is written for eight instruments: Flute (Fl.), Oboe (Ob.), Clarinet Bassoon (Cl. B.), Bassoon (B.), English Horn (Eg.), Cor Anglais (Cor. Es.), Euphonium (Eup.), and Timpani (Timp.). The music is in 2/4 time and features a variety of dynamics including *f*, *mf*, *cresc.*, and *p*. The Flute and Oboe parts have many slurs and accents. The English Horn part has a *cresc.* marking. The Euphonium part has a *cresc.* marking. The Timpani part has a *cresc.* marking and a *p* marking. The score is written on a single system with multiple staves.

Chim 
 Ich bin ein Hiffer - - hat! 
 Es kam ein Engel aus der Hof - - ja - - ja - - ja

AE

Kg. 
Im Ein' Einig'keit'! Immer ein Einig'keit' in Ia - - mit' bis - - zu,

R.D.

Kämpfer! Ich muß mir einen Kisten - feind — er - lie - - gen

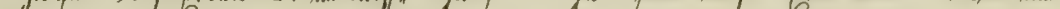
Handwritten musical score for the song "The Rose Tree". The score is written on five staves. The first two staves are for the vocal parts, labeled "V." and "T." (Soprano and Tenor). The bottom three staves are for the piano accompaniment. The key signature is one flat (B-flat), and the time signature is 2/4. The music begins with a treble clef and a key signature of one flat. The vocal parts enter with a melody that is repeated several times. The piano accompaniment provides a harmonic foundation with chords and moving lines. The score includes dynamic markings such as *f* (forte), *p* (piano), and *cresc.* (crescendo). There is a blue ink mark on the third staff, and a red ink mark on the fourth staff.

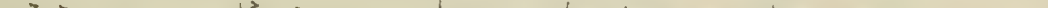
♩ Più moderato.

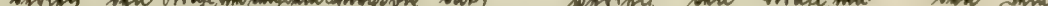
Handwritten musical score for "The Rose Tree" on aged paper. The score is written for a full orchestra and includes the following parts:

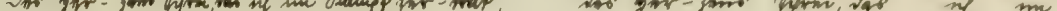
- Fl.** (Flute)
- Ob.** (Oboe)
- Cl. B.** (Clarinet in B-flat)
- B. Cl. B.** (Bass Clarinet in B-flat)
- Fg.** (Fagott/Bassoon)
- Cor. Es.** (Cornet in E-flat)
- Tr.** (Trumpet)
- Trb.** (Trombone)
- Timp.** (Timpani)

The score is written in common time (C) and features a key signature of one flat (B-flat). The notation includes various musical symbols such as notes, rests, and dynamic markings like *f* (forte) and *p* (piano). There are also some handwritten annotations in blue ink, including a large "b" at the top left and a checkmark next to the Clarinet in B-flat part.

Chim. 
zu ihm auf Erden Mor- und Miß-
zu ihm auf Er- den Mor- und Miß-
fa-

A.F. 
Der Herr ist unser König

Kg. 
 derlei den Straß, im den den Straß der lei, derlei den Straß, im den den Straß der lei

R.D. 
der Herr Jesu Christ, der ist im Himmel hoch, der Herr Jesu Christ, der ist im Himmel hoch -

Handwritten musical score for "The Rose Tree" on aged, yellowed paper. The score is written in ink and includes a key signature of one flat (B-flat) and a common time signature (C). The music is arranged for five parts: three vocal parts (Soprano, Alto, and Tenor) and two piano accompaniment parts (Kl. and C.B.). The vocal parts are written in treble clef, and the piano parts are written in bass clef. The score begins with a treble clef and a key signature of one flat. The first measure of the vocal parts shows a melody starting on a whole note, followed by a half note and a quarter note. The piano accompaniment parts provide a harmonic foundation with chords and moving lines. The score is written in a clear, legible hand, and the paper shows signs of age, including discoloration and some staining.

Piu moderato.

32 Più moto.

91

Fl. *mf* *cresc.*

Ob. *mf* *cresc.*

Cl. B. *mf* *cresc.*

B. Cl. B. *mf* *cresc.*

Fg. *mf* *cresc.*

Cor. *mf* *cresc.*

Es. *mf* *cresc.*

3 Tr. Es.

Tub.

Chim. *f*

(Der König nimmt seinen Platz und sein Thron wieder ein. Alvar Sanchez
nimmt sich unmerklich mehr nur dem Hintergrund und der Pate Chimenes.)

R.F. *f*

Kg. *f*

R.D. *f*

S. *f*

A. *f*

T. *f*

B. *f*

V. *f*

P. *f*

C.B. *f*

39 Più mosso

32 Più moto.

2696

Handwritten musical score for woodwinds and strings. The staves are labeled: FL., Ol., Cl. B., B.Cl. B., Fg., Cor. Es., 3Tr. Es., Trb., S. a., T., and B. The score includes various musical notations such as notes, rests, and dynamic markings (mf, f). There are several blue ink annotations: a large 'x' over the Cl. B. staff, and various 'b' and 'bb' markings on the left margin and within the staves.

Vocal staves for Soprano (S. a.), Tenor (T.), and Bass (B.). The lyrics are written below the staves:

S. a.: Sing! Für den Gangst im G-ram-

T.: Sing! Für den Gangst im G--ram-

B.: Sing! Für den Gangst im G--ram-

Handwritten musical score for the lower section, featuring staves for Violin (V.), Viola (Vi.), Cello (C.), and Double Bass (B.). The score includes complex rhythmic patterns and musical notations.

Fl. *gu* *molto cresc.* *loco a 2*
 Ob. *f* *mf* *molto cresc.*
 Cl. B. *f* *mf* *molto cresc.*
 BCl. B. *f* *mf* *molto cresc.*
 Fg. *f* *mf* *molto cresc.*
 Cor. Es. *f* *mf*
 3Tr. Es. *mf*
 Trb. *mf*
 Timp. *tr.*
 S. *f*
 T. *f*
 B. *f*
 Vl. *f*
 V. *f*
 Ku. *f* *cresc.*
 C.B. *f* *cresc.*

frei - - sa, für dein Volk im Jail - you bring, für dein
frei - - sa, für dein Volk im Jail - you bring, für dein

2696

Handwritten musical score for a symphony orchestra and vocal soloists. The score is written on multiple staves, including woodwinds (Flute, Oboe, Clarinet, Bassoon), strings (Violin, Viola, Violoncello, Double Bass), percussion (Timpani), and vocal parts (Soprano, Tenor, Bass). The music is in 4/4 time and features a key signature of one sharp (F#). The vocal parts are singing the lyrics "Holk in Jail - - you bring!" in a dramatic, expressive style. The orchestration includes various woodwind and string instruments, with the strings playing a prominent role in the accompaniment. The score is marked with "Cantabile" and "cantabile" in several places, indicating a slow, expressive tempo. The notation includes various musical symbols such as notes, rests, and dynamic markings.

Allegro moderato.

FL. *f*

Ob. *f*

Cl. B. *f* I.

Eg. *f*

Cor. Es.

Tr. Es.

Tr. b.

Timp. *tr.*

Chim. *f*

Chimene (leuchtend, froh, auf Tact): Ach, was! und schaffst du mir die mit blauen zarten farn und

Fl. *f* *mf* *p*

Ob. *f* *fp*

Cl. *f* *fp*

Kell. *f* *fp*

C.B. *f* *fp*

Allegro moderato.

Handwritten musical score for "The Lord's Prayer" by J. S. Bach. The score is written on ten staves, with the following parts and markings:

- Ob.** (Oboe): First staff, featuring melodic lines with dynamic markings *f* and *p*.
- Cl. B.** (Clarinet in B): Second staff, featuring melodic lines with dynamic markings *f* and *p*.
- Fg.** (Flute): Third staff, featuring melodic lines with dynamic markings *f* and *p*.
- Chim.** (Chimney): Fourth staff, featuring a melodic line with dynamic markings *f* and *p*.
- Libretto:** The text "Will? By your grace! O Lord, our Father, who art in heaven, hallowed be thy name, thy kingdom come, thy will be done, on earth as it is in heaven." is written below the vocal parts.
- V.** (Vocal): Fifth staff, featuring a vocal line with dynamic markings *cresc.*, *mf*, *f*, and *fp*.
- V.** (Vocal): Sixth staff, featuring a vocal line with dynamic markings *cresc.*, *f*, and *fp*.
- Vcl.** (Violoncello): Seventh staff, featuring a melodic line with dynamic markings *f* and *fp*.
- CB.** (Cello): Eighth staff, featuring a melodic line with dynamic markings *f* and *fp*.

The score is written in G major (one sharp) and 4/4 time. The handwriting is in ink on aged paper, with some corrections and annotations in blue ink.

Handwritten musical score for orchestra and choir, page 33. The score includes parts for Flute (Fl.), Violin (V.), Viola (Vi.), Cello (C.B.), Double Bass (Cb.), and Choir (Chor.). The music is in 4/4 time and features a variety of dynamics and articulations. The choir part has German lyrics.

Lyrics:
 Halb! — In faßender Stille hab gefüllt der Lärmen den und Lärm; — mit Stille, — weil wir sie

poco stringendo

Fl.

Ob.

p Cl. B. *cresc.* *c. parte*

Bcl.

p Fg. *cresc.* *f* *tr* *c. parte*

Cor. F.

Tr. Eo.

Tb.

Timp.

Ch.

Lein - the blint, trilt auf den Lein - the in den Mund! *Zimckniff / Zimckniff*

poco stringendo

Vl.

V.

Vcl.

C.B.

poco stringendo

2696

6

34 Poco più moderato.

Fl. *f*

Ob. *f* *fp*

Engl. H. *f* *fp*

Cl. B. *f* *fp* *p*

Fg. *f* *fp*

Cor. Es. *f*

Trp. *f*

Tub. *f*

Temp. *f*

Ch. *f* *fp*

Sting! — *gib mir den Tod!*

*Lasst diesen Mordten steht sie in der Armee
Es ist ein Verurtheilten Lärm!*

V. *f* *p*

V. *f* *p*

Vcl. *f* *p*

C. B. *f*

34 Poco più moderato.

Poco rallentando.

BCl. *p*

Eg. *p* *trm*

Temp. *pp*

R.D. *pp*

Diez fünf' in Ost-west Liv-fern Ton, vor Tysen — ganz fort!

Vl. *pizz*

V. *pizz*

Vcll. *pizz*

C.B. *pizz*

ppp Poco rallentando.

Allegro moderato.

Eg.Hr. *mf*

BCl. *mf*

Eg. *mf*

Cor. Es. *p*

Tr. *mf*

R.D. *mf*

Jetzt zer-riß! — Auf Ost-west fühl' ich keinen Haß! — So zer-riß mich Fortwölger!

Vl.

V.

Vcll.

C.B.

Allegro moderato.

Handwritten musical score for the first system, measures 1-10. The staves are labeled B♭, Fg, Cor, Es, Trp, Es, and R.D. The music includes dynamic markings such as *cresc.*, *poco cresc.*, *mf*, and *pp*. A tempo marking *2. Sol. Cantabile.* is present below the Trp staff. The R.D. staff contains the lyrics: *Im Jüeri-Kampf pfing ich Lazarus auf, der mir das Leben gab!*

Im Jüeri-Kampf pfing ich Lazarus auf, der mir das Leben gab!

Handwritten musical score for the second system, measures 11-20. The staves are labeled Fl, Ob, Cl, B♭, BCl, Fg, Cor, Es, Trp, Es, and Trp. The music includes dynamic markings such as *plern.*, *plern. ion*, and *trm*. The R.D. staff contains the lyrics: *Der mein Herz so garig fängt mit hübsch tollm Dflange zwif!*

Der mein Herz so garig fängt mit hübsch tollm Dflange zwif!

Handwritten musical score for the third system, measures 21-30. The staves are labeled Vl, V, Vcl, and C.B. The music includes dynamic markings such as *arco*, *p*, and *f*. The R.D. staff contains the lyrics: *fließ mein Rönigstüß!*

fließ mein Rönigstüß!

arco p 35

—

Poco più vivo.

36. a 3. Tempo 1.

Fl. *ff* *espress.*

Ob. *ff*

Cl. B. *ff* *pp*

B.C. *ff* *pp*

Fg. *ff* *pp*

Cor. E5. *ff*

Trp. B9. *f* *cresc.* *f* *ff*

Trb. *mf* *f* *cresc.* *f* *ff*

Temp. *mf* *f* *cresc.* *f* *ff*

R.D. *mf* *f* *cresc.* *f* *ff*

La-ben noch ist mehr? *der Nummer*

Più moto.

Tempo 1.

V. *f* *ff* *pp*

V. *cresc.* *f* *ff* *pp*

Vcll. *cresc.* *f* *ff* *pp*

C.B. *f* *ff* *pp*

36

Poco a poco stringendo e crescendo.

Handwritten musical score for the first system, featuring various instruments and a vocal line. The score is written in G major (one sharp) and 2/4 time. The instruments listed on the left are Flute (Fl.), Oboe (Ob.), English Horn (Engl. Hr.), Clarinet in B-flat (Cl. B.), Bass Clarinet (B. Cl.), Bassoon (Fg.), Cor Anglais (Cor. Es.), Trumpet in E-flat (Trp. Es.), Trombone (Trb.), Timpani (Timp.), and Bass Drum (R.D.). The vocal line is written in German. The tempo/mood instruction at the top is *Poco a poco stringendo e crescendo.* There are blue handwritten markings: a 'p' (piano) in the Clarinet part and a 'p' in the English Horn part. The lyrics are: *ganz in Sil - - - zen brist, La - stil-sche Rit - ter*

Poco a poco stringendo e crescendo.

Handwritten musical score for the second system, featuring Violins (Vl.), Violas (V.), and Cello/Double Bass (Vcll. C.B.). The score is written in G major (one sharp) and 2/4 time. The tempo/mood instruction at the top is *Poco a poco stringendo e crescendo.* The Violins and Violas play a rhythmic pattern of eighth notes. The Cello/Double Bass part is written in a lower register. The tempo/mood instruction at the bottom is *Poco a poco stringendo e crescendo.*

Handwritten musical score for orchestra and voice. The score is written on multiple staves, including woodwinds, brass, strings, and voice parts. The key signature is B-flat major (two flats). The time signature is 4/4. The score includes dynamic markings such as *mf* (mezzo-forte), *cresc.* (crescendo), and *string.* (string). The voice part includes lyrics: *mf - - - to string!*, *Main fund-fund first!*, and *to sub' for*. The score is numbered 2696 at the bottom.

Handwritten musical score for orchestra and voice. The score is written on multiple staves, including woodwinds, brass, strings, and voice parts. The key signature is B-flat major (two flats). The time signature is 4/4. The score includes dynamic markings such as *mf* (mezzo-forte), *cresc.* (crescendo), and *string.* (string). The voice part includes lyrics: *mf - - - to string!*, *Main fund-fund first!*, and *to sub' for*. The score is numbered 2696 at the bottom.

Fl.

Ob.

Eng.
Hr.

Cl.
B.

Bcl.

Fg.

Cor
Bs.

Trp.
Es.

Tb.

Trp.

AF

Alvar Fances.

Alvin for the

Allegro vivace.

auf, nur für Chi - mene Gormaz ficht!

VL

V

Vcll

C.B.

Fl.

Ob.

Euph.

Cl. B.

B.C.

Fg.

Cor F.

Trp. Es.

El.

Tim.

A.F.

R.D.

(aus dem Ungeheuerlichen dem Lichte des Lebens)

Ammer! *der Lf - - er. mein!* *gibst du. du Lf, den Lf, den Lf!*

Vl.

V.

Vcl.

C.B.

Fl.

Cl.

E♭
Ar.

Cl.
B.

B.Cl.

F₃

Cor.
F.

Trp.
F.

Trl.

Tomp.

A.F.

RD.

Nicht zu-ler kommen in Gagnereisen von künftiger Ab- - var,

V.

V.

Vcll.

C.B.

Fl. *ten.* *ten.* *ten.* *ten.* *cresc. e string.*

Ob. *ten.* *ten.* *ten.* *ten.* *cresc. e string.*

Egl. Hr. *ten.* *ten.* *ten.* *ten.* *cresc. e string.*

Cl. B. *ten.* *ten.* *ten.* *ten.* *cresc. e string.*

B. Cl. *ten.* *ten.* *ten.* *ten.* *cresc. e string.*

Fg. *ten.* *ten.* *ten.* *ten.* *cresc. e string.*

Cor. F. *ten.* *ten.* *ten.* *ten.* *cresc. e string.*

Tp. *ten.* *ten.* *ten.* *ten.* *cresc. e string.*

Tl. *ten.* *ten.* *ten.* *ten.* *cresc. e string.*

Temp. *ten.* *ten.* *ten.* *ten.* *cresc. e string.*

AF. *ten.* *ten.* *ten.* *ten.* *cresc. e string.*

RD. *ten.* *ten.* *ten.* *ten.* *cresc. e string.*

Vl. *ten.* *ten.* *ten.* *ten.* *cresc. e string.*

V. *ten.* *ten.* *ten.* *ten.* *cresc. e string.*

Vcll. *ten.* *ten.* *ten.* *ten.* *cresc. e string.*

C.B. *ten.* *ten.* *ten.* *ten.* *cresc. e string.*

Re - - - in meinem Hoff!

O Lift my soul for Christ's sake!

Fl.
 Ob.
 E♭
 B♭
 BC
 Fg
 Cbr
 F
 Tr
 F
 Trl
 Trmp
 AF

Chi-me - nen's Rost!

Chi-me-nen's

RD

Der misbauert!

VC
 V
 Vcll
 CB

Handwritten musical score for orchestra and voices. The score includes staves for Flute (Fl.), Oboe (Ob.), English Horn (Engl. Hr.), Bassoon (Fag.), Clarinet in Bb (Cl. Bb), Bassoon in C (Fag. C), Trumpet (Tr.), Trombone (Tromb.), Timpani (Timp.), Alto Saxophone (AS), Bassoon in D (R.D.), Violin I (Vl.), Violin II (V.), Viola (Vcll.), and Double Bass (C.B.). The music is in 3/4 time and features various dynamics such as *cres.*, *con.*, *do*, *ff*, and *39^{ff}*. There are also handwritten notes like "Ra - fa!", "zum Herrit!", and "Lass die-mig mich ca - pitelfondst!". The page number 2696 is visible at the bottom.

Fl
Ob
Cl
B
Gr
F
T
F
Tr
Timp

A.P. *Vor besungen Gingen der Gottesmutter Heil
sie erschrak und kam dem Kind das Mitternachts
entzuckten.*

Sanctus in - ter! in Ge - heist!

R.B. *Sanctus in - ter! in Ge - heist!*

L.C. *Luzn Calvo.
O Jahn*

Vl
V
Vcl
Cb

IV. Scene.
Andante sostenuto.

Fl. *f* *peter*

Ob. *f* *gerogen* *dim.*

Eng. Hrn.

Cl. B. *f* *p*

Ba. *f* *p*

Eg. *f* *p*

Cor. F. *f* *p*

Tr. F. *f* *p*

Tb. *f* *p*

Timp. *f* *p* *in 4. 5. 6.*

Vl. *f* *p*

V. *f* *p*

C. *f* *p*

B. *f* *p*

rin!

Lepst Got. Ich Oho! find Rief. Ich find!

Fl. F.

Ob. Ob.

Engl. Hr. Engl. Hr.

Cl. B. Cl. B.

B. Cl. B. Cl.

Fg. Fg.

Cor. F. Cor. F.

T. T.

T. b. T. b.

Timp. Timp.

L. C. L. C.

Reij Diaz — Afreut is vinn Afild, in Luit-jepiter vinnfvanigsvinnit!

marcato.

marcato

p

p

1. 1.

gerogori

doico

2696

Piu vivo.

Tempo 1.

Fl.

Ob.

Cl. B.

B.O.

Eg.

Cor. F.

Tr. F.

Timpe.

R.D.

Ge- heht ist mein 6. Jahr 6. Jänner! Nun Machet es mein Vater sein!

L.C.

Nur-mehr-wen fließt! Es ist der

Piu vivo.

V.

V.

Vcll.

C.B.

2696

Fl. *f* *p* *f* *p*

Ob. *p* *f* *p* *f* *p* *mf*

Cl. B. *p* *p* *p*

B. a. *p* *p* *p*

Fg. *p* *f* *p* *f* *p* *mf*

Cor. F. *p* *p* *p*

Tr. F.

Tr. *in the C.* *tr* *f*

R.D. *Ammy!* *6. seiner Lebt!* *Es lebe mein Herz!*

X L.C. *er - lebe fort!* *im Ruin steht!* *starkes geist!* *kein Galt, vor*

Vl. *p* *f* *p* *f* *p* *p*

V. *p* *f* *p* *f* *p* *p*

Vcl. *p* *p* *p* *p* *p* *p*

C.B. *p* *p* *p* *p* *p* *p*

Più moto.

Fl.
Cl.
Fag.
Ob.
B.
Fag.
Cl.
Fl.
T.
Tb.
Timp.

S.
A.

Weinend, ach, mein, ich bin im Elend, mein
Ich nicht in der Welt! Auf! ich bin im Elend in meinem Land!

V.
V.
C.
B.

Più moto.

Forte:

f cresc.

mf

in C. F. F.

Ignorant *Je - zo - - na, immortel!*

Ténor

(Rit.)
Adagio

49

4.3 Andante con moto.

Fl. *f*

Ob. *f*

Euph. *f*

Cl. B. *f*

B. Cl. *f*

Eg. *f*

Cor. F. *f* *in C.* *p*

T. F. *p*

Temp. *tr* *sp*

RD.

Andante con moto.

Chor. *Die Ritter.*

Tenore.
Gott-molt-Lie-geser! Das Rit-ter-Geis-ling-Heim!

Basse.
Gott-molt-Lie-geser! Das Rit-ter-Geis-ling-Heim!

V. *f*

V. *f*

Vcll. *f*

CB. *f*

Handwritten musical score for a symphony orchestra and choir. The score is written on 18 staves, organized into three systems of six staves each. The instruments and parts are labeled on the left:

- Fl.** (Flute)
- Ob.** (Oboe)
- B♭** (Bassoon)
- Cl. B** (Clarinet in B)
- B♭** (Bassoon)
- Kg** (Kornett)
- Cor E** (Cor Anglais)
- Tr.** (Trumpet)
- Fl.** (Flute)
- Temp.** (Timpani)
- Chor** (Choir) - *Tenore* and *Basse*
- Vl.** (Violin)
- V.** (Viola)
- Vcll.** (Violoncello)
- C.B.** (Contrabasso)

The score includes various musical notations such as notes, rests, dynamics (*mf*, *p*, *f*, *sp*), and articulation marks (*tr*). The choir part features lyrics in German, including "Se-ze-na!" and "Se-ze-na! Ich fol-ten Tynenot, Ich".

Handwritten musical score for "The Rose Tree" by J. S. G. The score is written on ten staves, each with a clef and a key signature of one sharp (F#). The instruments are: Flute (Fl.), Oboe (Ob.), English Horn (Eng. Hr.), Clarinet (Cl.), Bass Clarinet (B.), Bassoon (B. Cl.), Bassoon (B.), Fagot (Fg.), Cor Anglais (Cor. E.), Trombones (Pos.), and Timpani (Timp.). The music is in common time (C). The score includes various musical notations such as notes, rests, slurs, and dynamic markings like *p*, *f*, *cresc.*, *mf*, and *tr*. There are also some handwritten annotations in blue ink, including a large "p" and a "B." near the Clarinet staff. The score is a full orchestration of the song, with the vocal melody likely represented by the Flute and Oboe parts.

[illegible]

44 ^{a3}

3 Fl.

Ob.

Eng.
Hr.

Cl.
B.

B.Cl.
E.

Fg.

Cor.
E.

Pos.

Timp.

f *a2* *f* *ar* *f* *tr* *sfz* *dim*

T.

loft her Campea-dor!

B.

VL.

V.

Vcll.

C.B.

44

Piu Lento.

Fl.

B. Cl.

B.

Eg.

Cor.
3. 4.

E.

Timp.

L. C.

Lied des Lärche.

Sopranos

Bass

O Jule! — für Lärche Rufst du mich! — Ich bin — ich bin Lärche und ich bin Lärche!

Piu Lento.

Fl.

B.C.

B.

Eg.

Cor.

Timp.

R.D.

Vl.

V.

Vcll.

C.B.

p sostenuto

Ruy Diaz.

Glocken! — Greift zu nach Gottes Sinn, mein Leben, Ti-xo-na mein so

Fl. *mf*

Ob. *mf*

Cl. *mf*

B. *mf*

B.Cl. *mf*

B. *mf*

Fg. *cresc.*

Cor. *mf*

F. *mf*

Tr.

Pas. *mf*

Timp. *mf*

(Schlaf v. dem Campesador übergebenen Tücher, Chimeren darstellend.)

Diap. *mf*

fin!

Calvo.

Calvo. *f*

Chi-me-ne! Schlaf Tücher darstellend! Das ist ein Tücher darstellend -

Vi. *f*

V. *f*

Vcll. *f*

C.B. *f*

cresc. f

A handwritten musical score on aged paper, featuring multiple staves for various instruments and a vocal part. The instruments include Flute (F), Clarinet B-flat (Cl. B.), Bassoon (Bcl. B.), Fagotto (Fg.), Cor Anglais (Cor. F.), Trumpet E-flat (TrE.), Percussion (Perc.), Timpani (Timp.), Violoncello (Vcl.), Double Bass (CB.), and Voice (Calce.). The score includes dynamic markings such as *dim.*, *cresc.*, *pp*, and *f*. There are also blue ink annotations, including a key signature change from one sharp to two sharps at the beginning of the woodwind section, and a blue bracket grouping the strings. The vocal line has German lyrics written below it. The manuscript shows signs of age, with some staining and wear along the edges.

Allegro non troppo.

Allegro molto.

3 Fl. *ff*
Ob. *ff*
Cl. B. *ff*
B. Cl. B. *ff*
Fg. *ff*
Cor. F. *ff*
Tr. E. *ff*
Pos. *ff*
Timp. *f*

loc. 1. 2. 3.

46

(Chimene, in milder Aufregung das Rufen anrufend.)

Chimene.

Rufen über mir, du zürnender

Vl. *f*
V. *f*
Vcll. *f*
C.B. *f*

Allegro non troppo.

46 *Allegro molto.*

182

Fl.

Ob.

Cl.
B.

B.Cl.
B.

Fg.

Cor.
F.

Tr.E.

Pos.

Timp.

Ch.

Geist, Ra — ter, Laß Kraft zur That in er — lebst, Kraft zu san —

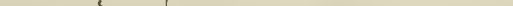
Vl.

V.

Vcll.

CB.

Handwritten musical score for the 18th movement of the 1812 Overture. The score is written on ten staves, grouped into three sections: woodwinds (Flutes 1 & 2, Oboes, Clarinets, Bassoons), strings (Violins, Violas, Cellos, Double Basses, and Contrabasses), and brass (Cor Anglais, Euphonium, Trombones, and Positively). The key signature is one sharp (F#), and the time signature is 2/4. The score includes various musical notations such as notes, rests, and dynamic markings like *molto cresc.*, *ff dim.*, and *p*. The woodwinds and strings play a melodic line, while the brass provides harmonic support. The score is written in ink on aged paper.

Ch. 
ein - zigem so - lan - gen Wais! -

Violins I and II, Viola, Violoncello, and Contrabasso. The score is in 2/4 time and consists of two systems. The first system has four measures, and the second system has two measures. The key signature is one sharp (F#). The first system includes dynamic markings 'molto cresc.' and 'molto cresc.' for the strings. The second system includes dynamic markings 'ff', 'dim.', and 'p' for the strings. The Violoncello and Contrabasso parts have blue handwritten markings in the second system.

Fl. 1 *molto cresc.* *ff*
 Fl. 2 *molto cresc.* *ff*
 Ob. *molto cresc.* *ff*
 Cl. B. *molto cresc.* *ff*
 B. Cl. B. *molto cresc.* *ff*
 Fg. *molto cresc.* *ff*
 Cor. E. *molto cresc.* *ff*
 Tr. *molto cresc.* *ff*
 Pos. *molto cresc.* *ff*
 Timp. *molto cresc.* *ff*

Ch. *ff* (In dem für Mann macht das Pferd gegen
 sich im Lü-ke blauf. *ff* (Nur die zu erfassen, läßt für den Mann seiner führung) *ff*

Vl. *molto cresc.* *ff*
 V. *molto cresc.* *ff*
 Vcll. *molto cresc.* *ff*
 C.B. *molto cresc.* *ff*

Allegro non troppo. (Ein Knecht pflegt ein weises Fräulein)

139

3 Fl. *Recit.*

Cl. B.

Ch. *Recit.*

Ch. *Recit.*

Vcll. *Recit.*

C.B. *Recit.*

Allegro non troppo.

1.2 Fl. *Andante con moto.*

3 Fl. *Andante con moto.*

Cl. B. *Andante con moto.*

Timp. *Andante con moto.*

Ch. *Andante con moto.*

Ch. *Andante con moto.*

Vcll. *Andante con moto.*

C.B. *Andante con moto.*

C. Des. D.

marcato

4/4

Fl.

Ob.

Eng.
Hr.

Cl.
B.

Bcl.
B.

Fg.

Cor.
F.

Pos.

Timp.

Ch.

Lab. Tschent zer- splitten
Lab. der Kischwar- ker!
mit ihm sein Hany- sein Jail!
Lampea-

VL.

V.

Vcll.

CB.

4/4

5

V. Scene.

Drei Boten aufeinander folgend. (Die Vorigen.)

Allegro agitato.

Herold.

H. *O Kö-nig! dort am pfänm-be-süchten Rof sin*

Vl. *resc.*

V. *resc.*

Vcll. *resc.*

C.B.

Allegro agitato.

Ob. *mf*

Cl. *mf*

B. *mf*

Fg. *mf*

H. *Ritter spring. Refon naf - at ar ihm Rof!*

Vl. *mf*

V. *mf*

Vcll. *mf*

C.B.

Fl. *ar*

Ob.

Cl.

B. *onisc.*

Fg. *onisc.*

Timp. *p*

F. *p*

1.B. *1. Bote*

O Kö-nig alle! der Wälder

Vl. *pizz.*

V. *pizz.*

Vcll. *belli.*

C.B. *belli. trem.*

48

Fl.

Ob.

Cl.

B. *1.*

Fg. *1.*

Timp.

1.B. *1.*

naht, die Trimmer - hätte noch Lölz - was sind Klauwaffen — wie wie Bauland Man — wie, all über-

Vl. *divisi*

V. *divisi*

Vcll. *1.*

Vcll. 2. *C.B.*

Fl.

Cl.

Cl.

B.

B. Cl.

B.

Fg.

Cor.

F.

Tr.

F.

Pas.

Timp.

1. B.

all! Ich bin das Pfand, o Kö-nig auf ———— n, Lasti — liers

Vl.

V.

Vcll.

Cb.

-b f m d

Fl.

Cl.

Cl.
B.

Fg.

Cor.
E.

Tr.F.

Pos.

Timp.

1.B.

ff - m! *mit dem Fall.*

S.
A.

Soprano.

Alte *Ma — ja! waf! Casti — lions Land!*

T.

Tenor.

B.

Bass.

Ma — ja! waf! Casti — lions Land! In Rhythmus!

Vl.

V.

Vcll.

C.B.

FL. *a 2*
Cl. *4*
Cl. *B*
Fg.
Cor.
F.
S.
A.
T.
B.
Vl.
V.
Vcll.
C.B.

In Duffhimmels Haub *Der Flamme Raub* *sind Bel-fo-rad! —*

Haub, Der Flamme Raub *sind Bel-fo-rad! — mit Befugniß.*

778

a2

Fl. *cresc.* *f*

Ob. *cresc.* *f*

Cl. *cresc.* *f*

B. *cresc.* *f*

Fg. *cresc.* *f*

Cor. *f*

S. *cresc.*

A. *cresc.*

mit Rymajün. Tot — vom Lichte rotz — Las Mania nocht! — mit Rymajün. Tot —

8 um T. *cresc.* *8 um*

B. *cresc.* *f*

Tot! — vom Lichte rotz — Las Mania nocht! — mit Rymajün. Tot vom Lichte

VL. *cresc.* *f*

V. *cresc.* *f*

Vcll. *cresc.* *f*

cB. *cresc.* *f*

Fl.
 Ob.
 Cl.
 B.
 Fg.
 Cor.
 F.
 Tr.
 Timp.
 S.
 A.
 T.
 B.
 Vl.
 V.
 Vcll.
 C.B.

— vom Lichte rot! — der Maier naht!
 rot! — vom Lichte rot! der Maier naht!

8
 8

3
 3
 3

Fl.

Ob.

Cl.
B.

Fg.

Cor.
E.

Tr.

Pos.

Timp.

2. Hote.

2. B.

Der Kö-nig rief im Läng zur Flucht Domingo fiel in des Feindes Macht — mit Gottes-



VL

V.

Vcll.

cB

50

2696

FL.

Ob.

Cl.
B.

Fg.

Cor.
E.

Tr.

Pos.

Timp.

2.B.

for — *Im in Klauen* ~~war~~ *war* — *Im auf jedem Pfad!* *Der Feind gar — brach* *das Königs* *her* *an*

VI.

V.

Vcll.

C.B.

Fl. *ff*

Ob. *ff*

Cl. *ff*

B. *ff*

Fg. *p* *ff*

Cor. *mf* *p* *ff*

E. *mf* *p* *ff*

Tr. *ff*

Pos. *f*

Timp. *f*

2.B. *ff*

Or ——— Lau mit Pfünd und Werdau Wer Maier naff.

S. *Soprano*

A. *Alt.*

Ma — ja naff! Ca — sti — liens

T. *Tenor*

B. *Bass*

Ma — ja naff! Ca — sti — liens

Vl. *p* *ff*

V. *p* *ff*

Vcll. *p* *ff*

C.B. *p* *ff*

Fl. *p*

Ob. *p*

Cl. *p*

B. *p*

Fg. *p*

Cor.

E.

Tr.

Timp.

S. *p*

A. *p*

Laud! O herbe Reynard - der Saint Gertrud - Do-mingos Wacht! -

** Prof. in der*

T. *p*

B. *p*

Laud! O herbe Reynard der Saint Gertrud Do-mingos Wacht! - ~~Wacht~~ in Wacht - Wacht

Vl. *p*

V. *p*

Vcll. *p*

CB. *p*

51

** 2696*

51

Fl. *cresc.*
 Ob. *cresc.*
 Cl. *cresc.*
 B. *cresc.*
 Fg. *cresc.*
 Cor.
 E.
 Tr.
 Timp.
 S. *in Kliffen*
 A. *mit Kla-sen*
 T. *in Kliffen*
 B. *mit Kla-sen*
 Vl. *cresc.*
 V. *cresc.*
 Vcll. *cresc.*
 CB. *cresc.*

in Kliffen — mit Kla-sen — in Kliffen — in Kliffen —
mit Kla-sen — in Kliffen — mit Kla-sen — in Kliffen —

[illegible]

Fl.
 Ob.
 Cl.
 B.
 Fg.
 Cor.
 F.
 Tr.
 F.
 3. B. *3. Bate*
 O Lö - nig, Thyrtan erfüllet das Land, in Ländern da - ran ist G - bot
 Vl.
 V.
 Vcll. *divisi*
 C.B.
 = 52
 Cl.
 B. *ar*
 Fg.
 b Timp.
 3. B.
 Hört! - Na - je - ra's Uu - in Lo - gon - je's Gai - in find nicht mehr
 Vl.
 V.
 Vcll.
 C.B.

The image shows a page from a musical score, likely for a symphony or opera. The score is written in German and includes various instruments and vocal parts. The instruments listed are Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Bassoon (Fg.), Cor (Cor.), Trumpet (Tr.), Timpani (Timp.), 3 Basses (3 B.), Soprano (S.), Alto (A.), Tenor (T.), Bass (B.), Violin (Vl.), Viola (V.), Cello (Vcl.), and Double Bass (C.B.). The score is written in 2/8 time and includes dynamic markings such as *mf*, *cresc.*, and *marcato*. The lyrics are in German and appear to be a chorus or vocal part. The lyrics are: "Lied! - Kinde fesselt Jinn - in Lo - lob - gen - an! Kinnmagst du län - anuffst al -".

Fl. *ar* *stringendo*

Ob.

Cl. B.

Eg. *ar*

1st Cor. *in F.*

2nd Cor.

Tr.

Timp.

4/1
7
H

S. *stringendo*

A. *Land! Kauf Ra - fa fahrt - Lasti - liens Land! Unruhluf Land! Kauf Ra - fa*

T. *Land! Kauf Ra - fa fahrt - Lasti - liens Land! Unruhluf Land! Kauf Ra - fa*

B.

4 Vl.

4 V.

Vcll. *pizz.* *arco*

CB. *pizz.* *arco* *sf* *stringendo*

Fl.

Ob.

Cl. B.

Fg.

Cor. F.

Tr.

Pos.

Timp.

S.

A.

T.

B.

Vl.

V.

Cl.

C.B.

54

Vivo

Allegro impetuoso.

Fl. *f*

Ob. *f*

Cl. B. *f*

Eg. *f*

Cor. F. *f*

3Tr. *p* *cresc.* *f*

Trb. *p* *cresc.* *f*

Timp. *p* *cresc.* *f*

S. A. *Ra - - za. Campea - - dor, vi-fi-gor halt, si fra tui Volk im blühen Land! Hör' den Ruf*

T. *Ra - - za. Campea - - dor, vi-fi-gor halt, si fra tui Volk im blühen Land! Hör' den Ruf*

B. *Ra - - za. Campea - - dor, vi-fi-gor halt, si fra tui Volk im blühen Land! Hör' den Ruf*

12. *f e molto marcato.*

1. *f e molto marcato.*

2. *f e molto marcato.*

3. *f e molto marcato.*

4. *f e molto marcato.*

5. *f e molto marcato.*

Allegro impetuoso.

Fl. *al*
 Ol.
 Cl. B.
 Fg.
 Cor.
 F.
 3 Tr.
 F.
 Trb.
 Temp.
 S.
 A.
 T.
 B.
 R.
 R.
 K. u.
 C. B.

Lieder Ra-ja-pfani! ———— wirft sein Herz! Jaba-tu-pfani!
 Lieder Ra-ja-pfani! ———— wirft sein Herz! Jaba-tu-pfani!
 Lieder Ra-ja-pfani! ———— wirft sein Herz! Jaba-tu-pfani!

2696

[illegible]

Moderato.

Picc.
 Fl.
 Ob.
 Cl. B.
 Fg.
 Cor. F.
 3 Tr. F.
 Trb.
 Timp.
 G. C.

S.
 A.
 T.
 B.

S.
 A.
 T.
 B.

S.
 A.
 T.
 B.

Kg.
 (König:) Chimeue! für des Volkes Ruh!

Vl.
 V.
 Vla.
 C. B.

Moderato.

OB.
Cl.
B.
Fg.
Cor.
F.
Kg.

Wundern wir beß'igt das Land! Das Galanfforddas d'hin der pfup, Ti-xo - - - - na rüft in seiner

55 Andante mesto.

OB.
Chim.
Kg.

(Chimeno:) Der Pfon Castilionis in Geseß ba-tübl der nigen Kelage tun; Das

Gymn.

II.
I.
Cell.
C.B.

55 Andante mesto.

Ob.

Cl. B.

B. Cl. B.

Fg.

Cor. F.

Chim.

V.

V.

Cello

C.B.

S.

A.

T.

B.

Wein Racht, mein Herz in Gottes Hand! Du nimmst mich in die - hat mich

Fl.
 Engl.
 Hr.
 Cl.
 B.
 B.Cl.
 B.
 Fg.
 Cor.
 F.
 Tr.
 Trb.
 Timp.
 Chm.
 Hr.
 Tr.
 Kb.
 CB.

in Es. E. F.

reisen! Warum ist beklagen und allein den Vater und das Vaterland. (Ch. entspricht sich mit ihrem Gefolge.)

arco *divisi* *arco* *divisi*

II. Scene. (Die Vorigen ohne Chimene.)

169

Andante con moto.

A handwritten musical score on aged paper, featuring multiple staves for various instruments and voices. The top section includes staves for Flute (Fl.), English Horn (Engl. Hr.), Clarinet B-flat (Cl. B.), Bassoon (Bcl.), Trombone I (Tg.), Trumpet I (Tr.), Trombone II (Tgb.), and Timpani (Timp.). Below these are staves for Soprano (Sopr.), Alto (Alto), Tenor (Tenor), and Bass (Bass). The bottom section includes staves for Violin I (Vn.), Violin II (Vn.), Viola (Viola), Cello (Cello), and Double Bass (Cb.). The music is written in G major (one sharp) and 3/8 time. There are several measures of rests followed by melodic entries. Handwritten annotations include "Andante con moto" at the top right, "König (aus Zehn, welches sein Leben ihm übergeben, aus Dasein verbietet)" under the Timpani staff, and "Nimm die Ehre mit dem König's Genie! Ti-xo-na!" under the Bass staff. Dynamic markings like "mf" and "cresc." are present. A blue ink correction "b+" is visible above the Bass staff. The page number "10" is written in the bottom left corner.

FL.

Engl. Hr.

b Cl. B.

B. Cl. B.

Fg.

Cor. F.

Tr.

Trb.

Timp.

Kg.

Handformen sind in Silagen im tiefen Grund, unschuldig göttlich Werk zu der Zeit

Fl.

V.

Vcl.

C.B.

5^{te} Allegro molto moderato.

in Dürstet stund erfigen, als er vor den Dürst.

O.C.
 Cl.
 B.C.
 B.
 Fg.
 Cor.
 F.
 Tr.
 Tmp.
 Ky.

— Campea — dor!

R.D.

(Ruy Diaz:) Die Königs Land!

R.
 V.
 K.A.
 C.B.

5^{te} Allegro molto moderato.

Handwritten musical score for "The Rose Tree". The score is written for a band ensemble, including Oboe (Ob.), Clarinet in B-flat (Cl. B.), Bass Clarinet in B-flat (B.C. B.), Flute (Fg.), Cor Anglais (Cor. F.), Trumpet (Tr.), and Trombone (Trb.). The key signature is two flats (B-flat and E-flat), and the time signature is 2/4. The music is in common time (C). The score includes a melody in the Flute and Cor Anglais, with a bass line in the Trombone. The score is marked with "p" (piano) and "3" (triplets). The title "The Rose Tree" is written at the bottom right.

gafelst, ja - - waßt! mag ich die Phantasie küssen! Grimmer's Ringel rei ße -

Handwritten musical score for 'The Rose Tree'. The score is written on five staves. The first two staves are for the Piano (P). The next three staves are for the Violoncello (Vcl.) and Contrabasso (C.B.). The music is in 2/4 time and features a key signature of one flat (B-flat). The melody is primarily in the right hand of the piano, with the left hand providing harmonic support. The lyrics 'The Rose Tree' are written below the piano part. The score includes various musical notations such as notes, rests, and dynamic markings like 'ten.' (tender).

ritard. Molto più vivo.

Ob.
 Cl.
 B.
 B.C.
 B.
 Fg.
 Cor.
 F.
 Tr.
 Trb.

R.D. *ritard.*

wait, vor gütiger Maria Mutter Trost, ich fühle tot und mein Heil. Mein Herz, mein Antlitz

Fl.
 F.
 Cu.
 C.B.

Molto più vivo.

Fl. *mf*

Ob. *mf*

Cl. B. *p*

Fg. *p* *mf*

Cor. F.

Tr.

Trb.

R.D. *zu Kopf! zu Kopfmain Palaex, in Gil erwacht der Junin! Auf Lury und*

Vi. *cresc.* *f* *p* *f* *p*

V. *f* *p* *f* *p*

Cell. *arco.* *sempre p.*

C.B. *p*

Handwritten musical score for "Die Lorelei" by Robert Schumann. The score is for a full orchestra and includes vocal parts. The orchestration includes Flute (Fl.), Oboe (Ob.), Clarinet in B-flat (Cl. B.), Bassoon (Fag.), Horns (Cor. F.), Trumpets (Tr. F.), Trombones (Tr. b), Timpani (Timp.), and Double Basses (R.D.). The vocal parts are for Soprano (S.), Alto (A.), Tenor (T.), and Bass (B.). The score is in 3/4 time and features a key signature of one flat. The tempo is marked "Allegro". The score includes various musical notations such as notes, rests, and dynamic markings like "p" (piano) and "f" (forte). The score is handwritten and shows signs of age, with some ink bleed-through from the reverse side.

FL. *sf*

Ob. *sf*

Cl. B. *sf*

B. Cl. B. *p*

Fg. *p*

Cor. Es. *in Es. p*

Tr. Es. *in Es. p*

Th. *p*

Px. *p*

R.D. *con jactum Offensum, — — — — —* *Lo-ma-tantlang suble-ta ruit*

sf *p cresc. molto* *sf*

sf *p cresc. molto* *sf*

sf *p cresc. molto* *sf*

sf *p cresc. molto* *sf*

sf *p cresc. molto* *sf*

FL. *f*

Ob. *p* *cresc.* *f*

Cl. B. *p* *cresc.* *f*

Fg. *p* *cresc.* *f*

Cor. Es. *p* *cresc.* *f*

Tr. Es. *p* *cresc.* *f*

Tr. *f*

RD. *f*

noch mit dem Abschied hat auf zum Herrn!

Chor!

VL. *arco* *cresc.* *f*

V. *arco* *cresc.* *f*

Cell. *arco* *f*

C.B. *arco* *f*

59 *Animato.*

FL. *a2* *f*

Ob. *f*

Cl. B. *f*

B. Cl. B.

Fg. *f*

Cor. Es. *f*

3 Tr. Es. *f*

Trb. *f*

Temp.

R.D. *f*

mf! *mf!* — Casti — lions fallen in die Pfaff!

Fl. *f* *Sub G.*

Ob. *f* *Sub G.*

Cl. B. *f* *Sub G.*

Kell. *f*

C.B. *f*

FL. *al*

Ob.

4 Cl. B.

B. Cl. B.

Eg.

Cor. Es.

mf 3 Tr. Es.

mf Trb.

Timp.

R.D.

ob. müßte feindlich klingen!

ru.

r.

Vcll.

C.B.

colla parte 181

FL.

Ob.

Cl. B.

B. Cl. B.

Fg.

Cor. Es

3Tr. Es.

Trb.

Temp.

R.D.

Waid Juch! Zum Sangst auf der Naht! In Lo - fing: Frei - - - seit o - der

Fl.

Ob.

Cl. B.

B. Cl. B.

Fg.

Cor. Es

3Tr. Es.

Trb.

Temp.

colla parte

60 a tempo.

FL. *f*

Ob. *f*

Cl. B. *f*

Fg. *f*

Cor.
Es

Trb. *f*

Timp. *in B*

Kg

R.D. *vor!*

(Ein capitänische Infanterie von
den Ritttern wird dem Gefolge gebracht.)

(König!) *Welt*

f

f

f

f

f

60 a tempo.

Fl. *p* *cresc.* *f*
 Ob. *f*
 Cl. *fp* *cresc.* *f*
 B. *f*
 Fg. *f*
 Cor. *p* *f*
 Es. *p* *f*
 Trb. *f*
 Tmp. *f*
 Kg. *f*

fp

Ich — mein Gut zum Verloren bring!

N. *f*
 V. *f*
 Cu. *f*
 C.B. *f*

FL.

Ob.

Cl. B.

4 Fg.

Kor. E.

Tb.

Tim.

L.C.

Der Löffel breitet/sagend die Hände über die Lufte.

(Luzn. Cello) Spiel ——— trinum bar-nur! Auf! zum

Fl.

Ob.

Cl. B.

4 Fg.

Kor. E.

Tb.

Tim.

L.C.

Handwritten musical score for orchestra and voices. The score includes parts for Flute (Fl.), Oboe (Ob.), English Horn (Engl. Hr.), Clarinet in B-flat (Cl. B.), Bass Clarinet in B-flat (B. Cl. B.), Euphonium (Eg.), Cor Anglais (Cor. Es.), Trombone (Tr. Es.), Trombone (Tr. b.), Timpani (Timp.), Low Cymbal (L. C.), Soprano (S.), Tenor (T.), Bass (B.), and Percussion (N., P., W., C.B.). The score is marked with various dynamics (p, cresc., f, mf) and includes handwritten annotations such as "à 2", "cres", and "Ring!". The bottom of the page features the number 2696.

Andante con moto.

Fl. *Fl.*
 Ob. *Ob.*
 Cl. *Cl.*
 B. Cl. *B. Cl.*
 Fg. *Fg.*
 Cor. *Cor.*
 Es. *Es.*
 3Tr. *3Tr.*
 Es. *Es.*
 Trb. *Trb.*
 Timp. *Timp.*

R.D. *R.D.*

Ruy Diaz (jet das Banner ergreifen.): Der Feind ist fliehend, der Feind ist fliehend.

S. *S.*
 A. *A.*
 T. *T.*
 B. *B.*

P. *P.*
 R. *R.*
 Cb. *Cb.*

FL.

Ob.

Cl.
B.

Fg.

3 Tr.
Es

Temp.

R.D.

in Lis, Cis, Es

tr

mf

flamme zum Himmel so hoch sich erhebt!

S.
A.

so herrlich glüh, die selige Flamme, zum Himmel

T.

so herrlich glüh, die selige Flamme, zum Himmel

B.

Fl.

cresc.

f

Fl.

cresc.

f

F.

cresc.

f

Fl.

cresc.

f

f sempre marcato.

C.B.

f

f sempre marcato.

[illegible]

FL *a2* *f*

Ob *a2* *f*

Cl *f*

Fg *f*

Cor. F.

Temp.

R.D.

Luf-na mit dem Heringe! Herringen!

S.

Der freifist frei -- der will unger! In Luf-na mit dem Heringe.

T.

Der freifist frei -- der will unger! In Luf-na mit dem Heringe.

B.

H.

cresc. *f*

cresc. *f*

cresc. *f*

Vcll. C.B.

cresc. f

cresc.

A

Fl. *tranquillo.*
 Ob. *con espr.*
 Cl. B. *con espr.*
 Fg. *espr.*
 Cor. F. *espr.*
 Timps. *cresc.*
 R.D.
 S. *flamma!*
 T. *flam - ma!*
 B.
 Fl. *dolce*
 P. *pp tranquillo.*
 Cell. *dim.*
 C.B. *dim.*

(Alle. Ritorn. fulwigen Kriemhild in Lufte.)

61

Fl.
 Ob.
 Cl.
 B.
 Fg.
 Cor.
 F.
 Tr.
 Trb.
 Timp.
 R.D.
 S.
 A.
 T.
 B.

der Lini-feld Gefor pi woz offan

Vl.
 V.
 Cell.
 Cb.

cresc.
cresc.
cresc.
cresc.
cresc.
dim.
dim.
p
p
p
p

175

Fl.

Ob.

Cl.
B.

Fg.

Cor.
F.

Tr.

Trk.

Timpe.

R.D.

Gal. Imfergen Martin! bis Imfergen Martin! Gal. Imfergen Martin! bis Imfergen Martin!

S.

T.

B.

Vc.

V.

Cell.

C.B.

FL. *f*

Ob. *f*

Cl. B. *cresc.*

Fg. *cresc.*

Cor. F. *f*

Tr. *f*

Tbb. *f*

Temp. *f* *pp*

R.D. *pp*

passim.

S. *f*

Der heilige Geist sei unser Herr und Heil. Amen!

T. *f*

Der heilige Geist sei unser Herr und Heil. Amen!

B. *f*

Vi. *cresc.*

f

cresc.

f

cresc.

f

cresc.

f

Handwritten musical score for orchestra and voices. The score includes staves for Flute (Fl.), Oboe (Ob.), Clarinet in B-flat (Cl. B.), Bassoon (Fg.), Cor Anglais (Cor. F.), Trumpet (Tr. F.), Trombone (Trb.), Timpani (Timp.), and Snare Drum (RD.). The vocal parts are Soprano (S.), Tenor (T.), and Bass (B.). The percussion section includes Cymbals (Cym.), Tom-toms (T.), and Bass Drum (B.). The string section includes Violins (Vl.), Violas (Vla.), Cellos (Cello), and Double Basses (Cb.). The score is written in G major and 2/4 time. The tempo is marked 'molto cresc.' (much crescendo). The dynamics are marked 'p' (piano) and 'molto cresc.' (much crescendo). The score includes a section marked 'a2' and a section marked 'marcato.' (marked). The lyrics are in German: 'bis tiefen Land und feil - gar Hülfe der Frei - leit da - von, der Frei - leit Bayern wir ant -'.

Fl. *a2* *molto cresc.*

Ob. *molto cresc.*

Cl. B. *molto cresc.*

Fg. *molto cresc.*

Cor. F. *p* *molto cresc.*

Tr. F. *p* *molto cresc.*

Trb. *p* *molto cresc.*

Timp. *p* *molto cresc.*

RD. *p* *molto cresc.*

S. *bis tiefen Land und feil - gar Hülfe der Frei - leit da - von, der Frei - leit Bayern wir ant -*

T. *bis tiefen Land und feil - gar Hülfe der Frei - leit da - von, der Frei - leit Bayern wir ant -*

B. *bis tiefen Land und feil - gar Hülfe der Frei - leit da - von, der Frei - leit Bayern wir ant -*

Vl. *marcato.* *molto cresc.*

Vla. *marcato.* *molto cresc.*

Cello *marcato.* *molto cresc.*

Cb. *marcato.* *molto cresc.*

Fl. *al*

Ob.

Cl. B.

Fg.

Cor. E.

Tr. E.

Trb.

Temp.

R.D.

Woh! Jott, in hoch-gewissste Offener, mit Jott, in hoch —

S. A.

T.

B.

Vi.

V.

Vcll. C.B.

Handwritten musical score for "Die Lorelei" by Robert Schumann. The score is for a full orchestra and voices. It features staves for Flute (Fl.), Oboe (Ob.), Clarinet in B-flat (Cl. B.), Bassoon (Fg.), Cor Anglais (Cor. F.), Trumpet (Tr. F.), Trombone (Trb.), Timpani (Timp.), and various strings (R.D., S.A., T., B., Vl., V., C.B.). The vocal parts are for Soprano (S.), Alto (A.), Tenor (T.), and Bass (B.). The score includes tempo markings "ritard." and "a tempo", dynamic markings like "f" and "cresc.", and a blue "b" marking. The lyrics are in German: "— gesangte Refrain, Und der — so — laut ist in der — Luft!".

Handwritten musical score for the first system of "The Marriage of Figaro" by Wolfgang Amadeus Mozart. The score is for a full orchestra and includes parts for Flute (Fl.), Oboe (Ob.), Clarinet in B-flat (Cl. B.), Bassoon (Fg.), Horns (Cor. F.), Trumpets (Tr. F.), Trombones (Trb.), Timpani (Timp.), and Piano (P.). The key signature is one sharp (F#) and the time signature is 4/4. The score is written on ten staves. The first staff is for Flute, followed by Oboe, Clarinet in B-flat, Bassoon, Horns, Trumpets, Trombones, Timpani, and Piano. The score includes various musical notations such as notes, rests, dynamics (f, p, cresc.), and articulation marks. The first staff has a key signature change from one sharp to one flat. The score is handwritten and shows signs of age, including some ink bleed-through and wear.

S. A. *Waterland ist in Gefahr!*

T. *Waterland ist in Gefahr!*

B. *Waterland ist in Gefahr!*

Handwritten musical score for 'The Rose Tree'. The score is written on four staves, grouped into two pairs. The top pair is for the Violin (V.) and Violoncello (Vc.), and the bottom pair is for the Bass (Ba.) and Contrabass (Cb.). The key signature is one sharp (F#), and the time signature is 2/4. The tempo is marked 'Allegretto'. The dynamics are marked 'mf' (mezzo-forte) and 'f' (forte). The score includes various musical notations such as notes, rests, and accidentals. There are some handwritten annotations in blue ink, including 'over' and 'x' marks, and a blue 'L' mark. The score is numbered 2600 at the bottom.

五

Zweiter Act.

Scene I. Chimene und ihr Lorian.

(Die Frau stellt ein Juncus in Chimene's Luge dar, welcher zu Reiten der Jünglinge einen beweis-
baren offnen Übergang in einen Eingegessenen hat, aber dessen Mäurer fürwahr man in den Landpfaffen
sehen kann. Der Lücken geht das Juncus in einen kleinen Lungenweg über, welcher zu einem
Knoten hin in das Meer führt. Chimene wird von ihren Töchtern zu einem kleinen
Büschel im Wassergrunde links vom Jüngling geleitet, um nachzufragen, wie weit es ist, wenn
Lugos in dieses Meer ersinken sollen.)

Andantino con moto.

Flauti.

Oboi.

Clarineti B.

Fagotti.

1. 2.
Corni I.

3. 4.
Corni II.

Timpani G. C.

Chor: Soprano.

Chor: Alto.

Violini.

Viola.

Violoncello.

Contrabasso.

Andantino con moto.

Handwritten musical score for orchestra and voices. The score is written on multiple staves, including Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Bassoon (Bs.), Horns (Hr.), Trumpets (Tr.), Trombones (Tb.), Timpani (Timp.), and Percussion (Perc.). The music features various dynamic markings such as *p*, *mf*, *f*, *cresc.*, and *dim.*. There are also handwritten annotations like *tr.* and *dim.* in the percussion section. The score is written in a clear, legible hand, with some corrections and additions visible.

A handwritten musical score for the song "The Rose Tree". The score is written on ten staves, each labeled with an instrument or voice part. The staves are: Flute (Fl.), Oboe (Ob.), Clarinet in B-flat (Cl. B.), Bassoon (Fg.), Cor Anglais (Cor. F.), Trombone (Timp.), Horn (Hr.), Violin (V.), Viola (Vcl.), and Cello (Cb.). The music is written in a single system with a common time signature. The notation includes various musical symbols such as notes, rests, beams, and dynamic markings like *p* (piano) and *tr* (trill). The score is written in a clear, legible hand, and the paper shows signs of age with some staining and wear.

Fl.
 Ob.
 Cl.
 B.
 Fg.
 Cor.
 F.
 Timp.
 Tr.
 R.
 V.
 Cell.
 CB.

Fl.
 Ob.
 Cl.
 B.
 Fg.
 Cor.
 F.
 Timp.

(Der Vorhang auf.) 63

R.
 V.
 Cell.
 CB.

cresc.
 cresc.
 cresc.
 cresc.
 cresc.

cresc. (Der Vorhang auf.) 63
 2696

Handwritten musical score for "L'Espresso" by Maurice Strakosky. The score is for a full orchestra and includes parts for Flute, Oboe, Clarinet in B-flat, Bassoon, Horns, Trumpets, Timpani, Violins, Violas, Cellos, Double Basses, and Contrabass. The music is in 2/4 time and features a complex arrangement of woodwinds and strings. The score is marked with various dynamics such as pp, p, sf, mf, and cresc. The piece is in G major and 2/4 time.

Handwritten musical score for "The Rose Tree" by J. S. G. The score is written on ten staves, each with a clef and a key signature of one flat (B-flat). The staves are labeled as follows: Fl. (Flute), Ob. (Oboe), Cl. B. (Clarinet in B-flat), Fg. (Fagott), Cor. F. (Cornet in F), Timp. (Timpani), S. (Soprano), A. (Alto), Vl. (Violin), V. (Viola), Va. (Violoncello), and CB. (Contrabasso). The music is in common time (C). The score includes various musical notations such as notes, rests, and dynamic markings. The first staff (Fl.) has a "ten." marking above the first measure. The second staff (Ob.) has a "ten." marking above the first measure. The third staff (Cl. B.) has a "p" marking above the first measure. The fourth staff (Fg.) has a "p" marking above the first measure. The fifth staff (Cor. F.) has a "p" marking above the first measure. The sixth staff (Timp.) has a "p" marking above the first measure. The seventh staff (S.) has a "p" marking above the first measure. The eighth staff (A.) has a "p" marking above the first measure. The ninth staff (Vl.) has a "p" marking above the first measure. The tenth staff (V.) has a "p" marking above the first measure. The eleventh staff (Va.) has a "p" marking above the first measure. The twelfth staff (CB.) has a "p" marking above the first measure. The score ends with a "p" marking above the final measure.

FL. *p*

Ob. *p*

Cl. B. *p*

Fg. *p* *espr.*

Cor. F. *pp*

Tr.

Temp.

S. *Lümmelung, die den Einflusspunkt, fülle mit inoffizieller Pflaster dein Ge- mein, seinen Pfad, die den*

A. *p*

Vi. *arco* *p*

V. *arco* *p*

Cell. *arco* *p*

C.B.

Fl. *al. p.* *cresc.*
 Ob. *p.* *cresc.*
 Cl. B. *p.* *cresc.*
 Fg. *mf.* *cresc.*
 Cor. F.
 Tr.
 Timp.
 S. *Wänten Feuerspfad! Juchet auf dem Juchet der Feine, fuchet Lichten auf dem Weg!*
 A.
 Vl. *p.*
 V. *p.*
 Vla. *p.*
 CB.

64

Handwritten musical score for measures 64-68 of "L'Espresso" by Liszt. The score is for a full orchestra and includes parts for Flute (Fl.), Oboe (Ob.), Clarinet B-flat (Cl. B.), Bassoon (Fg.), Horns (Cór. F.), Trumpets (Tr.), and Timpani (Timp.). The key signature is one flat (B-flat major or D minor). The tempo is marked "Allegretto". The score shows various musical notations including notes, rests, and dynamic markings such as "p", "mf", and "espr. marcato". There are also blue ink annotations, including a large "I" and a "p".

S. *Oh! der Schmerz an's Herz! ich hab's, muß er Trübsals süß machen! Lebend vor der Hölle Wache!*

A.

h.

r.

Cell.

C.B.

Fl. *marcato.*

Ob.

Cl. B. *marcato.*

Fg. *marcato.*

Cor. F. *mf* *p* *espr.*

Tr.

Timp.

S. *sempre p*
 Lämmen? - vring, wie den Hellen wehrt, noch um seine blauen Hosenigen Fülle

A. *sempre p*

rn. *cresc.* *mf* *p* *sempre p*

r. *cresc.* *mf* *p* *sempre p*

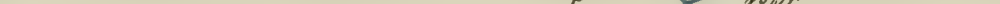
ru. *mf* *p* *sempre p*

CB. *p* *sempre p*

Handwritten musical score for "L'Espresso" by Franz Schubert. The score is for a full orchestra and includes parts for Flute (Fl.), Oboe (Ob.), Clarinet in B-flat (Cl. B.), Bassoon (Fg.), Horns (Cor. F.), Trumpets (Tr.), and Timpani (Timp.). The music is in 3/4 time and features a key signature of one flat. The score is marked with various dynamics including "pp" (pianissimo), "p" (piano), and "ppp" (pianississimo). The tempo is marked "L'Espresso" and the mood is "tranquillo". The score is handwritten on aged paper with some blue ink markings.

Handwritten musical notation for the first staff of 'The Rose Tree'. The staff is in G major (one sharp) and 2/4 time. It begins with a treble clef and a key signature of one sharp (F#). The melody starts on a whole note G4, followed by a whole note A4, and then a whole note B4. The third measure contains a whole rest. The fourth measure contains a half note G4 and a half note F#4. The fifth measure contains a quarter note E4, a quarter note D4, and a quarter note C4. The sixth measure contains a quarter note B3, a quarter note A3, and a quarter note G3. The seventh measure contains a quarter note F#3, a quarter note E3, and a quarter note D3. The eighth measure contains a quarter note C3, a quarter note B2, and a quarter note A2. The piece ends with a double bar line.


Cl.
B.

Fg. 


Handwritten musical notation on a single staff. The notation begins with a treble clef and a key signature of one sharp (F#). The first measure contains a quarter note on G4, followed by a quarter note on A4, and then a half note on B4. The second measure contains a half note on C5, followed by a quarter rest. The third measure contains a quarter rest. The fourth measure contains a quarter rest. The fifth measure contains a quarter rest. The sixth measure contains a quarter rest. The seventh measure contains a quarter rest. The eighth measure contains a quarter rest. The ninth measure contains a quarter rest. The tenth measure contains a quarter rest. The eleventh measure contains a quarter rest. The twelfth measure contains a quarter rest. The thirteenth measure contains a quarter rest. The fourteenth measure contains a quarter rest. The fifteenth measure contains a quarter rest. The sixteenth measure contains a quarter rest. The seventeenth measure contains a quarter rest. The eighteenth measure contains a quarter rest. The nineteenth measure contains a quarter rest. The twentieth measure contains a quarter rest. The notation ends with a double bar line.

[illegible]

Tr. 

Imp. 

Einem Rymoz in Kluch. Wieg in Märofen Inf in Trüm von der Hoya wilt und flämend, Ein im

A. 

[illegible][illegible][illegible]

The first system of the musical score for 'The Bird Song' is written on a single staff. It begins with a treble clef, a key signature of one flat (B-flat), and a common time signature (C). The melody starts with a quarter note G4, followed by a quarter note A4, and then a half note B-flat4. The system concludes with a double bar line.

Handwritten musical score for orchestra and voice. The score is written on multiple staves, including woodwinds (Flute, Oboe, Clarinet in B-flat, Bassoon), strings (Violins I & II, Viola, Violoncello, Double Bass), and percussion (Cymbals, Triangle, Timpani). The vocal part is for Soprano (S.).

Handwritten annotations:

- Flute (Fl.):** *mf*, *p*
- Oboe (Ob.):** *mf*, *p*
- Clarinet in B-flat (Cl. B.):** *mf*, *p*, *cresc.*
- Bassoon (Fg.):** *mf*, *p*, *cresc.*
- Cymbals (Cym. F.):** *mf*
- Triangle (Tr.):** *mf*
- Timpani (Timp.):** *mf*
- Soprano (S.):** *cresc.*, *mf*, *p*, *cresc.*
- Violins I (Vl. I.):** *mf*, *p*, *cresc.*
- Violins II (Vl. II.):** *mf*, *p*
- Viola (Vla.):** *mf*, *p*
- Violoncello (Vcl.):** *mf*, *p*, *cresc.*
- Double Bass (C.B.):** *mf*

Vocal Text (Soprano):

Woh-lu-ge-heit, von dem Herrn der hochsten Ehre, der die Welt erschaffen hat, Amen

Handwritten musical score for "The Rose Tree". The score is written on ten staves, each with a different instrument or voice part. The key signature is one flat (B-flat), and the time signature is common time (C). The music is in a 19th-century style, with many notes beamed together and dynamic markings like *mf* (mezzo-forte) and *p* (piano). The staves are labeled as follows:

- Fl.** (Flute): Starts with a *ten.* (tenuto) marking and a *mf* dynamic.
- Ob.** (Oboe): Starts with a *ten.* marking and a *mf* dynamic.
- Cl. B.** (Clarinet in B-flat): Starts with a *ten.* marking and a *mf* dynamic.
- Fg.** (Fagott): Starts with a *ten.* marking and a *mf* dynamic.
- Con. E.** (Cornet in E-flat): Starts with a *ten.* marking and a *mf* dynamic.
- Tr.** (Trumpet): Starts with a *ten.* marking and a *mf* dynamic.
- Ilmp.** (Timpani): Features a series of notes with a *ten.* marking and a *mf* dynamic.
- S.** (Soloist): Features a series of notes with a *ten.* marking and a *mf* dynamic.

The score is written in a cursive, handwritten style, with many notes beamed together and dynamic markings like *mf* (mezzo-forte) and *p* (piano). The staves are labeled with instrument abbreviations: Fl., Ob., Cl. B., Fg., Con. E., Tr., Ilmp., and S. The music is in a 19th-century style, with many notes beamed together and dynamic markings like *mf* (mezzo-forte) and *p* (piano). The staves are labeled with instrument abbreviations: Fl., Ob., Cl. B., Fg., Con. E., Tr., Ilmp., and S.

zurück, trotz der Bogenung links.)

This musical score is for the song "The Rose Tree" from the opera "The Mikado". It is a full orchestral score for the first system, spanning measures 1 through 10. The score is written for a large ensemble, including a vocal soloist (Soprano), a vocal quartet (Soprano, Alto, Tenor, Bass), and a full orchestra. The vocal parts are in English, and the orchestral parts are in G major. The tempo is marked "Allegretto". The score includes dynamic markings such as *mf* (mezzo-forte), *p* (piano), and *pp* (pianissimo). The vocal parts are written in a standard vocal staff with a soprano clef. The orchestral parts are written in a standard orchestral staff with a soprano clef. The score is arranged in a traditional format with the vocal parts at the top and the orchestral parts below. The vocal parts are written in a standard vocal staff with a soprano clef. The orchestral parts are written in a standard orchestral staff with a soprano clef. The score includes dynamic markings such as *mf* (mezzo-forte), *p* (piano), and *pp* (pianissimo). The vocal parts are written in a standard vocal staff with a soprano clef. The orchestral parts are written in a standard orchestral staff with a soprano clef.

II. Scene.

211

Allegro con moto.



Recit.

tempo.



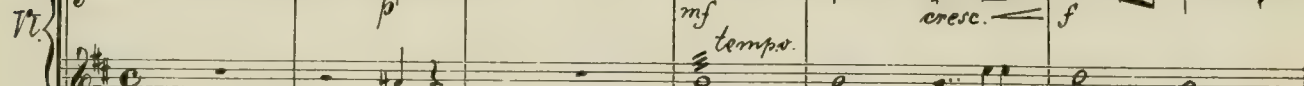
Lafst mich nicht einsehn!

Einfachheit ist Tod!



Recit.

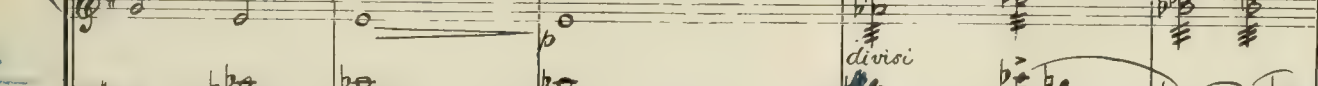
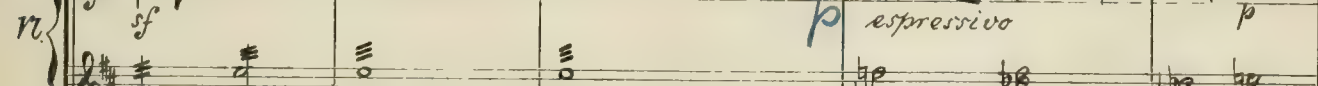
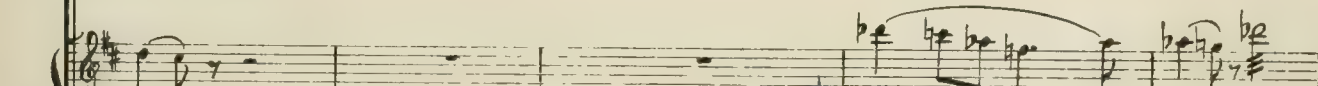
tempo.



Allegro con moto.



Se ligalen mich ja - fahrn, Himmeln an!



Drei Flöten.

3 Fl. *in A.*

Chim. *La siegl'min'geez in piften Trümm'rif!* *in solen Thilla,* *lieblich linder*

espr. *espr.* *espr.*

66

cresc. *cresc.*

f *f* *f* *f* *f* *f*

Chim. *Leifung fängt mich mit Wonne! Stah! Ginnag!* *Recit.* *Gorbai, Ja-*

46 *66* *2696*

cresc. *cresc.* *cresc.* *cresc.*

f *f* *f* *f* *f* *f*

Handwritten musical score for the first system of "L'Alceste" by Gluck. The score is for a full orchestra and includes parts for Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Bassoon (Fg.), Horn (Cor.), Trumpet (Tr.), and Timpani (Timp.). The tempo is marked "Meno mosso." The key signature is one sharp (F#). The score shows the beginning of the piece with various instruments playing sustained notes and some melodic lines. There are handwritten annotations in blue ink, including "dim." and "p" (piano) markings, and a large blue "b" at the end of the system.

Meno mosso.

Leisten! Auf, ich bleib' allrin! Ich hang' an!

2696

Meno mosso.

Fl. *string.*

Ob. *string.*

Cl. A. *p* *string.*

Fg. *p*

Cor. F. *p* *string.*

Tr. F. *p* *string.*

Timp. *3*

[illegible]

Handwritten musical score for "L'Espresso" by Franz Liszt, measures 1-4. The score is for a piano and strings. It features a treble and bass staff for the piano, and five staves for the strings (Violins I, Violins II, Violas, Cellos, and Double Basses). The key signature is one sharp (F#) and the time signature is 3/4. The tempo is marked "Allegretto". The score includes dynamic markings like "p" (piano) and "pizz." (pizzicato).

6^{te} Allegro molto.

1. Fl. *p cresc.* *colla parte.* *f*

2. Fl. *p cresc.* *col parte.* *f*

Ob. *p cresc.* *f*

Cl. A. *p cresc.* *f*

Fg. *p cresc.* *f*

Cor. F. *p* *f*

Timp.

col parte. 6^{te} Allegro molto.

Chim. *col parte.* *f*

Villa *no, l'aria L'alt.* *f* *col parte.* *f*

Chim. *f*

Fl. *cresc.* *f*

Ob. *cresc.* *f*

Cl. A. *cresc.* *f*

Fg. *cresc.* *f*

Cor. F. *cresc.* *f*

C.B. *cresc.* *f*

6^{te} *f cresc.* Allegro molto.
2696

Meno mosso.

FL.

Ob.

Cl. A.

Fg.

Cor. E.

Temp.

Hr. *Harfe.*

Chim.

Viol.

V.

Vcllo.

CB.

Dieu s'élève, les Merveilles! — Les anges du Ciel, les anges du Ciel! —

Solo.

Meno mosso.

[illegible]

68 Allegro.

1. Fl.
2. Fl.
3. Fl.
Ol.
Cl.
Fg.
Cor.
F.
Hr.
Chim.
Vt.
V.
Cell.
C.B.

mf
p
p
p
p
p
mf
mf
p
p
con sordino
con sordino
mp
p

Wachet, die Pfaffen mit dem heuchlerischen Lächel!

1. 2. 219

Fl.

Ob.

Cl. A.

Fg.

Cor. F.

Hr.

Chin.

Viol.

V.

Cell.

C.B.

For! singst du Herz? Herz auf! Trübsalstimmung! - Heil, lohn' halt!

con sordino.

Handwritten: 200

Handwritten: 80

FL.

3

Ob.

Cl. A.

Fg.

Cor. F.

Hrf.

Chim.

— *Leinburgsgericht mit! mit der! — Ein Leinburgsgericht, Ein Leinburgsgericht!*

Vl.

V.

Vcl.

C.B.

1.
2.
Fl.

3.
Ob.

Cl.
A.

Fg.

Cor.
F.

Hr.

Chim.

Stup! *Stimmen im Saal tönen, und neuer Sturmangst - - - los. zu*

tr.

r.

cu.

c.B.

69

1.
2.
Fl.

3.

Ob.

Cl.
A.

Eg.

Cor.
F.

Hr.

Chin.

Vi.

V.

Ka.

CB.

trist., yamalgaw Gottesfult! In trist.

Ga! Hülgeffinn! Graw! and

con sordino.

1. 2. 3. Fl. marcato. marcato. marcato. I. Hoffmann

Cl. A. I. II.

Eg. p.

Cor. F. mp.

Hrf. gva. p.

Chim. min. souff. Lieb! Gott! Hoffen! Schlaf! Tod! Tod! Tod!

Tr. p. aspr. marcato. p. aspr.

T. p. aspr.

Ku. divisi. p.

C.B.

Handwritten musical notation at the bottom right of the page.

Poco meno mosso.

Poco meno mosso.

Fl. *p* *acc.* *f* *espr.*

Ob. *p*

Cl. A. *p* *espr.*

Bs. *p*

Cor. A. *p*

Cor. F. *p*

Timp. *p*

Harmonica (Harp) part, measures 1-5. The key signature is G major (one sharp) and the time signature is 3/4. The notation shows whole rests for both the right and left hands in all five measures.

[illegible][illegible][illegible]

C.B. *7* $\frac{3}{4}$

Poco meno mosso.

20 *Allegro maestoso.*

Allegro moderato.

237

Fl. *gr. loco. a2*

Ob.

Cl. A.

Fg.

Cor. E.

3Tr. E.

Trb.

Timp.

Chim.

Recit.

tempo

Recit.

tempo.

Recit.

tempo.

Alf. ter, min. Hartw. Alf! Am. Wörlow

Recit.

tempo

Recit.

tempo.

Recit.

tempo.

20 *Allegro maestoso*

Allegro moderato.

tempo.

228

1. 2.

Fl.

Ob.

Cl.
A.

Fg.

Cor.
E.

3 Tr.
E.

T7b.

Timp.

Chim.

labl!

Zu Gott!

Zu Gott!

Handwritten musical score for "Venez, O Dieu" by J. Haydn. The score is for four parts: Violin I (Vr.), Violin II (Vr.), Viola (Vr.), and Cello/Double Bass (Vcl. Cb.). It is in G major (one sharp) and 3/4 time. The first system shows the beginning of the piece with a forte (f) dynamic. The second system continues the melody. The third system shows a change in dynamics to piano (p) and includes a fermata. The fourth system concludes the piece with a final cadence.

Chim. *gebet — mir rathet mir! (Chimäre findet auf einmal Luftthier, und ist vom Jaffanier.)*

Fl. *p*

Fl. *p*

Fl. *p*

Fl. *p*

Fl. *p*

Fl. *p*

Andante sostenuto.

1. *p*

2. *p*

3. *p*

Ob. *Engl. Horn. p espr.*

Engl. Horn. *p in A.*

Cl. *p in A.*

B. Cl. *p in A.*

Fg. *p*

Chim. *o wachst mir Gail!*

Fl. *p*

Fl. *p*

Fl. *p*

Fl. *p*

Fl. *p*

Fl. *p*


Andante sostenuto.

Handwritten musical score for "Der Herr, der dich tröstet!" by Franz Schubert. The score is for a full orchestra and includes vocal parts. The instruments listed are Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Bass Clarinet (B. Cl.), Bassoon (Fg.), Chimes (Chim.), Violin (Vl.), Viola (V.), Cello (Cell.), and Double Bass (Cb.). The score is in 2/4 time and features various musical notations including dynamics (pp, dim.), articulation (arco), and phrasing. The lyrics are in German: "Herr, der dich tröstet! Rührst mich an, der dich im Himmel liebt!"

Handwritten musical score for "Die Schöne" by Franz Schubert. The score is for a full orchestra and voice. The instruments listed are Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Bass Clarinet (B. Cl.), Bassoon (Fg.), and Chimes (Chim.). The vocal part is for a Soprano (S.). The score is in 3/4 time and G major. The lyrics are in German: "Lied. Die Schöne, ganz so schön, die Schöne - er, fähig ist ein Mann; in der - er".

Handwritten musical score for "The Rose Tree" by J. S. Goss. The score is written on ten staves, each with a clef and a key signature of one sharp (F#). The staves are labeled on the left as follows: 1. Fl. (Flute), 2. Fl. (Flute), 3. Ob. (Oboe), Eng. L. Hr. (English Horn), Ct. A. (Clarinet A), B. Ct. A. (Bass Clarinet A), and Fg. (Fagott). The music is written in a common time signature (C). The score includes various musical notations such as notes, rests, and dynamic markings like *dim.* (diminuendo) and *pp* (pianissimo). The score is divided into measures by vertical bar lines. The first measure of the first staff is marked with a '1.' and a '2.' indicating a first and second ending. The score is written on aged, yellowed paper.

Cor.
E.

Chorus 
Preis' ihm alle Poesien gleich, in Freude'st Lirien; zu uns kommt sein Reich! Gier' freudigst Markt, auf, und an'sing'lich

Violin I (Vn.)

Violin II (Vn.)

Viola (Va.)

Cello/Bass (Cb.)

ppp

mf

ppp

mf

ppp

mf

ppp

mf

pizz.

mf

1. 2. Fl.

3. Fl.

Ob.

Engl. H.

Cl. A.

B. Cl. A.

Fg.

Cor. E.

Chim.

Haf! - in hoher Lust, ein Willen, gepf! und wolle die Welt, das ist nichts für sich!

tr. 1.

tr. 2.

tr. 3.

tr. 4.

tr. 5.

arco

cresc.

f

Più moto.

233

#

1.
2.
FL. *p* *cresc.*

3.
Ob. *p espr.*

Engl.
Hr. *espr.*

Cl.
A. *p* *espr.* *molto espr.*

B. Cl.
A.

Fg. *p*

Cor.
E.

Chim.

Ich trins' Ländel' heil'ig Limmels brot! Der is' geseft, - gesenig'et - - send' be - - ba!

Fl. *p*

Fl. *p*

Fl. *p*

Kll. *p*

C.B. *p*

Più moto.

22 Tempo 1.

Allegro.

Handwritten musical score for "Der Hingabe" by Franz Schubert. The score is for a full orchestra and includes vocal parts. The key signature is D major (two sharps). The tempo is marked "Allegro". The score is in German and includes the lyrics "Hingab' in Gilt, wir of dem Land' rrr - - - gabs! Hingaba!".

The score is written for the following instruments and voices:

- 1. Fl.
- 2. Fl.
- 3. Fl.
- Ob.
- Engl. Hr.
- Cl. A.
- B. Cl. A.
- Fg.
- Cor. F.
- 3 Tr. F.
- Hr.
- Temp.
- Chim.
- V.
- V.
- V.
- V.
- C.B.

The score is in German and includes the lyrics "Hingab' in Gilt, wir of dem Land' rrr - - - gabs! Hingaba!".

FL. *f marcato.*

Ob. *f marcato.*

Cl. A. *f marcato.*

Fg. *f marcato.*

Cor. F.

3 Tr. F.

Tf. b.

Tim.

Chim.

(Die selbst sich vom Luftpfeile.)

Waga - - den Kammern nicht den Kopf, der Kopf nach

Vl. *f dim. p*

V.

Vcl. CB.

Fl. *mf*

Ob. *mf*

Ct. *mf*

Fg. *mf*

Chim. *mf*

Raya könt Guck, wer - nigste nist in Lar - nam Jon, o Gott!

cresc.

cresc.

cresc.

cresc.

p

Ob. *p*

Ct. *p*

Fg. *p*

Chim. *p*

Laß keiner Jun - ge von dir Gatz - verpfeiff.

p

p *cresc.*

p *cresc.*

p *cresc.*

p *cresc.*

p

Chim. *Inf, mäß'ig flü - - - - - für dein Geden, zum leb- und wach- - - - - für' auf die*

Viol. cresc. p cresc. p cresc. p cresc.

V. cresc. p cresc. p cresc. p cresc.

Cell. C.B. cresc. p cresc. p cresc. p cresc.

3 Fl. a3 cresc. p cresc. p cresc. p cresc.

Ob. cresc. p cresc. p cresc. p cresc.

Cl. A cresc. p cresc. p cresc. p cresc.

Fg. cresc. p cresc. p cresc. p cresc.

Cor. E. cresc. p cresc. p cresc. p cresc.

Tbk. cresc. p cresc. p cresc. p cresc.

Chim. *Lig-ga, der inf. flüßt!*

Viol. cresc. p cresc. p cresc. p cresc.

V. cresc. p cresc. p cresc. p cresc.

Cell. C.B. cresc. p cresc. p cresc. p cresc.

1. *p*

Fl.

2.

Ob.

Cl.

Fg.

Chim.

Lepm Har - führung mis - - - - - fpu! ———

1.

Fl.

2.

Ob.

Cl.

Fg.

Cor.

E.

Tr.

E.

Trb.

Timp.

Chim.

lofa mis! ——— luf ——— mis ——— vor ——— - - - - - gfu!

loco

loco

Fl.
 Ol.
 Cl.
 A.
 Fg.
 Cor.
 E.
 Tr.
 E.
 Trb.
 Timp.
 Chim.
 A. F.
 R.
 R.
 K. u.
 C. B.

in D.
in D.
Alvar Funes brillantiss.
getheilt.

III. Scene.

25 Allegro non troppo.

in D

[illegible]

Ob. *cresc.* *f*

Cl. B. *cresc.* *f*

Fg. *cresc.* *f*

Trp. *tr* *p* *cresc.* *f*

AF. *f*

lyrising, Chi - me - - - - ne' bis das Bekenntnis für pflegend!

Vl. *p* *cresc.* *f*

V. *p* *cresc.* *f*

Vcll. *p* *cresc.* *f*

CB. *p* *cresc.* *f*

76

Ob. *mf* *cresc.*

Cl. B. *mf*

Fg. *p*

Trp.

AF. *p*

0 *mein das ganz mich auf zur - rufst du ein Aile - ge auf vorfähr -*

Vl. *p*

V. *p*

Vcll. *p*

CB. *p*

76

Fl
 Cl.
 S.
 B.A.
 Tg.
 Co.
 D.
 Tr.
 D.
 Trb.
 Timp.
 A.B.

tr *p* *tr* *tr* *inf*

-- *man fluff* -- *pay* -- *making separation. pings jumps* *long inf* -- *intimates*

V.
 V.
 Vac.
 C.B.

cresc. *mf* *cresc.* *mf* *cresc.* *mf*

2646 *10/12*

244

Fl.

Ob.

Cl. B.

Fg.

Cor. D.

Tr. D.

Tromp.

Vl.

V.

Vcll.

Cb.

Chimene.

Gut mir! Hier lo. Erst jetzt wird mir, das Kaiser Stille, falls noch.

Jahn - - das Licht!

cresc.

f

p

arco

cresc.

f

p

269

Fl. *al. f*
 Cl. *f al. es. pr.*
 Cl. B. *cresc. f*
 Ba. *al. 2. cresc. f*
 Fg. *cresc. f*
 Ob. D. *cresc. f*
 Tr. D.

Ch. *wohl!*
 Gail nicht! Das G-abelst ich ton, das F-irndes Tod f-ur mich - but!

AF. *13*
 V. *cresc. f p*
 V. *cresc. f p*
 V. *cresc. p*
 Vcll. *cresc. f*
 CB. *f*

192

capr.

capr.

celso.

p

1. capr.

p

celso.

Cl.

Ja - - - - - gen dei-men Ra - - - - - isst, bring ich zu - - - - - rüst dem Läu - - - - - zu ruf - -

A. F.

O - - - - - würd ich zu - - - - - ruf kein Läu - - - - - zu - - - - - ruf, der Speimen Stüß,

V.

p

V.

p

V.

p

Viol.

p

C.B.

p

Tu vivo. ²⁴⁷

Fi
Cl
Cl B
Fg
Cb D
Tr D
Tl

Ch
A.F.

Ich bin ein ruhm-los, sei ruhm-los - - - nachher!

ja sag - - mich selbst und singe - - - dich - - - ist in der Welt das Beste! Ich

Tu vivo.

Vl
V
Vcll
Cb

2696

[illegible]

Handwritten musical score for "Die Fledermaus" by Johann Strauss II, Act 3, Scene 3. The score is for a full orchestra and vocal soloists. It includes staves for Flute (Fl.), Oboe (Ob.), Clarinet in B-flat (Cl. B.), Bassoon (Ba.), English Horn (Eg.), Cor Anglais (Cor. A.), Trumpet in D (Tr. D.), Trombone (Tomp.), Horn in C (Hr.), Violin (V.), Viola (V.), Violoncello (Vcl.), and Double Bass (Cb.). The music is in 3/8 time and G major. The score features various musical notations including notes, rests, dynamics (f, ff, sf), and articulation marks. There are also handwritten annotations in German, such as "Nebst dem 3ten Scene ist es Nacht geworden" and "Sich selbst nicht von Fleder schenken lassen". The page number 2696 is visible at the bottom.

IV. Scene.

251

Andante.

Luyr Calva, Chimene.

Fl. $\text{b } \frac{3}{8}$

Ob. $\text{b } \frac{3}{8}$

Cl. $\text{b } \frac{3}{8}$

B. $\text{b } \frac{3}{8}$

B.C. $\text{b } \frac{3}{8}$

Eg. $\text{b } \frac{3}{8}$

f *p* *pp*

Cot. $\frac{3}{8}$

D. $\frac{3}{8}$

Die Achtel lang samer als zuletzt die Viertel.

Temp. $\frac{3}{8}$

f *p* *pp*

Ch. $\text{b } \frac{3}{8}$

L.C. $\text{b } \frac{3}{8}$

Luyr Calva.

Chi - me - ne! - *Al - le - lu - ia! -*

Vl. $\text{b } \frac{3}{8}$

V. $\text{b } \frac{3}{8}$

Vcl. $\text{b } \frac{3}{8}$

C.B. $\text{b } \frac{3}{8}$

Andante.

Tuò mosso.

79 Tempo 1.

Tuò mosso.

Tempo 1.

Piu mosso.

1.

Fl.

Ob.

E♭
Hr.

Cl.
B.

B.C.

Fg.

Cor.
D.

Fg.
D.

Ch.

L.C.

Arms-ling, Tod, will

Stilltupf die die Raufen-gut, die bringt für Tod und uns-ga Rott.

Piu mosso.

Vl.

V.

Vcl.

CB.

f *fp* *fp*

f *fp* *fp*

f *fp* *fp*

f *fp* *fp*

f *fp* *fp*

1. 2. *Tempo 1.*

Fl.

Ob.

Fag.

Cl. B.

B. Cl.

Fg.

Tr. D.

Tr. B.

Cu.

Conc - man und! Harb' in der Pfaffen- und von dem!

U. C.

U. steht in im Jap. 106.

Tempo 1

Vl.

V.

Vcll.

C. B.

cresc.

cresc.

cresc.

cresc.

cresc.

2695

Fl.
Cl.
Ba.
Tg.
Ho.
Vl.
V.
Cell.
C.B.

Sop.

Kommst, wir sind ein Jüngling der Feind - - land wehrt!

Ob.

Ba.

Eng.

Ch.

Der, wach' er - neu Kampf hat für - den Lo - der kurz be - steht!

V.

V.

Vcl.

Cb.

1. *Q. P.* 80

Luigi Calvo.

ly, sin sin sin - you

Q. P. 80

Leit! *Got. lob Loeft!* *full if - men werden.* *Da - lig Gief* *das Reichtum*

Fl.
 Ob.
 Cl.
 B.
 Bb.
 Fg.
 Cor.
 F.
 Tr.
 F.
 Tr.
 Cl.
 L.C.
 V.
 V.
 Vcl.
 C.B.

6 - ten, die Ihr parr - ten Män - ner seid! Ir - lig, der Gunglton Loos - Ir - lig,
 Ir - lig, der Gunglton Loos - Ir - lig,

p cresc. cresc. cresc. cresc. cresc. cresc. cresc.

Cl. B. *dim.*
 E.C. B. *ppp*
 Fg. *mf*
 Ch. *mf*

L.C. *pp* *lig.* *ppp*
Sia Sanctus laus, laus, laus, laus, laus, laus

VL *mf* *dim.* *ppp*
 V *mf* *dim.* *ppp*
 Vcll *mf* *dim.* *ppp*
 CB *mf* *dim.* *ppp*

81
 Cl. B.
 E.C. B.
 Fg.
 Ch. *Gab' Simur lof' ter la - ba Sant!*

L.C. *mf* *in* *Got - to* *Refu* *mf* *in*

VL *senza sordino*
 V *senza sordino*
 Vcll *senza sordino*
 CB

Ob.
 Cl.
 E.
 B.C.
 B.
 Ch.
 L.C.
 Vl.
 V.
 Vcll.
 c.B.

viel Frey ist frey-son-los und krank!
 Nicht viel Frey — son- mit?
 viel

Ob.
 Cl.
 B.
 B.C.
 B.
 Ch.
 L.C.
 Vl.
 V.
 Vcll.
 c.B.

In E-mig
 fre — la nur für Alle lilt, gelobt sei Gott!

Dr. Ach! - Was mir in - suß - luf, auf, in -

L.C. O fe - lig, in la tra - gen

VL. dim. *pp*

V. dim. *pp*

Vcll. dim. *pp*

C.B. dim. *pp*

Andante mesto.

[illegible]

Andante mesto.

V. Scene.

261

82

B.Cl.
B.

Cor.
Es.

R.D.

Ruy Diaz Hab' weilt' die Frau? Non sanlyam

Vl.2.

V.

Vcll.

C.B.

82

Cl.
Cl.
B.

B.Cl.
B.

Fg.

Cor.
Es.

3Pos.

R.D.

Hafu er-fapt - Un - ge-li-ger! Hat er-tap't die Frau fin-far?

Vl.

V.

Vcll.

C.B.

cresc.

cresc.

cresc.

cresc.

Cl.
 Cl.
 B.
 B.Cl.
 B.
 Fg.
 Cor. 1
 in E♭
 3 Pcs.
 R.D.

mf
mf
mf
mf
mf
mf
mf
mf

Zurück! — mit einem neuen Taktan Klang! Zurück! —

VI.
 V.
 Vcll.
 C.B.

f
f
f
f

trem.
f
f
f

Cl.
 B.
 B.Cl.
 B.
 Fg.
 Cor. 4
 in E♭
 R.D.

mf
mf
mf
mf
mf
mf
mf

— was für alle Töne — er tiefes Rauschen. — Von Frauen pfeifen und Knöpfen weht ein

cresc.

VI.
 V.
 Vcll.
 C.B.

f
f
f
f

f
f
f
f

83 (c-d)

Recit.

Ob.
 Cl.
 B.
 Cor.
 Es.
 R.D.
 Luft mit bangem Steln Nuf an. Sub-flief, ant-flief! Und mir Hor- zueif - lüng

Vl.
 V.
 Vcll.
 C.B.
 83
 cresc.
 mf

Recit.

Cl.
 B.
 B.Cl.
 B.
 Fg.
 Timp.
 R.D.
 flüht sich. "Leib!" Und Tod's sch - nen Nussfeld: Leib und Hieb! Und am in-

Vl.2.
 V.
 Vcll.
 C.B.

Handwritten musical score for orchestra and voice, page 84. The tempo is *Tempo animato*.

Instrumental parts:

- Fl.** (Flute)
- Ob.** (Oboe)
- Eng. Horn.** (English Horn)
- Cl. B.** (Clarinet in B)
- B.C. B.** (Bassoon in B)
- Fg.** (Fagott)
- Cor.** (Corni)
- Es.** (Euphonium)
- Ch.** (Chor)
- R.D.** (Rhythm Drum)
- VI.** (Violen)
- V.** (Violen)
- Vcll.** (Violoncelli)
- CB.** (Cello/Bass)

Handwritten notes and markings:

- 1. Solo* (written above the Oboe staff)
- f molto espress.* (written below the Oboe staff)
- p cresc.* (written below the Bassoon and Fagott staves)
- mf* (written below the Bassoon and Fagott staves)
- sp* (written below the Bassoon and Fagott staves)
- mf* (written below the Corni staff)
- p cresc.* (written below the Euphonium staff)
- mf* (written below the Euphonium staff)
- mf* (written below the Violoncelli staff)
- sp* (written below the Violoncelli staff)
- mf* (written below the Cello/Bass staff)
- sp* (written below the Cello/Bass staff)

Voice part (R.D.):

müßig gefühnigelter Kaspermann sagt: "Leib und leb' und lie-be!"

Handwritten markings:

- 42* (written in blue ink on the left margin)
- ///* (written in blue ink on the left margin)

Page numbers:

- 264 (top left)
- 2696 (bottom center)
- 84 (bottom right)

3 Fl.
Ob.
Engl. Horn.
Cl.
B.
E. Cl.
B.
Fg.
Cor.
Es.
Ch.
R.D.

(Der Mond leuchtet hell das Fenster [leucht] und sieht einen
breiten Lichtstrahl quer über die ganze Länge, jedoch so,
daß kein Ding, was unbeweglich an seiner Stelle im Fenster
grünbe steht, nicht von ihm getroffen wird.)

Ref! Ein mal!

VL.
V.
Vcll.
CB.

3 Fl.

Ob.

Eng. Horn.

Cl. B.

Fg.

Cor 3. Es.

Ch.

(Chimene kommt zurück)

Vi.

V.

Voll. C.B.

con sordino

con sordino

con sordino

con sordino

Alle Violinen
und Orchester spielen.

pp

pp

pp

pp

pp

Andante con moto.

Cl. B.

Fg.

Ch.

O feil — ge Raft! Will — kommen traute
Vespa — her!

Vi.

V.

Voll.

pp

pp

pp

pp

pp

Ch. *Ich trüg' mein ich der Tränen Dunkelheit! - Laß' mich mich küssen*

VI. *cresc.*

V. *cresc.*

Vcll.

Ch. *Frei und frei - kein Frei-mann war - nicht be - ge-fen mehr*

R.D. *Ruy Diaz.*

VI.

V.

Vcll.

Bcl. A. *mf*

Fg. *mf*

Cor. E. *mf*

Ch. *mf*

Klang, so gem — beklung und bang? Was hab mein Herz mir nicht?

Vl. *p*

V. *p*

Vcll. *p* *devisi*

C.B. *p*

B. Cl. A. *mf*

Fg. *mf*

Cor. E. *mf*

Ch. *mf*

Was hab mein Herz mir nicht?

Vl. *mf*

V. *mf*

Vcll. *mf*

C.B. *mf*

86 Più vivo.

Ob. *mfr*

Cl. *mfr*

A. *mfr*

B.Cl. *mfr*

A. *mfr*

b *b* Fg. *mfr*

Cor. *mfr*

E. *mfr*

Ch. *mfr*

Fin fief die Gräber auf, finden die nächt'gen Geister her-auf? Geist-

Vl. *resc.*

V. *resc.*

Vcll. *resc.*

CB. *resc.*

86 *Più vivo.* *resc.*

Ob. *mfr*

Cl. *mfr*

A. *mfr*

B.Cl. *mfr*

A. *mfr*

Fg. *mfr*

Ch. *mfr*

heim All-mächti' — gan! Da — ge mir an! —

Vl. *mfr*

V. *mfr*

Vcll. *mfr*

CB. *mfr*

2696

B.Ct.
A.
Fg.
Ch.
Vl.
V.
Vcll.
C.B.

ma-ru — heft mich! Lie — ben-der Geist, zu — nach-er

87 L'istesso tempo.

Fl.
Cl.
A.
B.Ct.
A.
Fg.
Ch.
Vl.
V.
Vcll.
C.B.

flotten, der — mich um — kriegt, — der — auf sein Ge-zei-geb

Fl. *cl.* *A.* *B.Cl.* *A.* *Fg.* *Ch.* *Vi.* *V.* *Vcll.* *C.B.*

blü — hris wirt, will ich no — mal — tan in Raupf und

cresc. *cresc.* *cresc.* *cresc.* *cresc.* *cresc.* *cresc.* *cresc.* *cresc.* *cresc.*

X

Poco Meno.

Fl. *cl.* *A.* *B.Cl.* *A.* *Fg.* *Temp.* *in Lis.* *Ch.* *Vi.* *V.* *Vcll.* *C.B.*

Esmeray! Laß mich — lob des Gottes hören, du meinem willst, und

tr *tr* *tr* *tr* *in Lis.* *tr*

p

577

Fl. *rit.*

Cl. *p*

A. *rit.*

B. Cl. *p asper*

A. *rit.*

Cor. I. *p*

E. *rit.*

Timp.

Ch. *rit.*
man weiss, bis die Luft der Erde weht!
O! Lieb im

VL.

V.

Vcll.

C.B. *rit.*

88 *a tempo*

Fl.

Cl. *p*

A. *p*

B. Cl. *p*

A. *p*

Cor. I. *p*

E. *p*

Timp.

Ch. *a tempo*
Gro-ße die Jun-ger-mal-ge-der Ra-der der

VL. *p*

V. *p*

Vcll.

C.B. *p*

88 *a tempo*

Fl.

Ob.

Cl. A.

Fg.

Ch.

Vi.

V.

Vcll.

C.B.

89

so groß im Wort, ———— im un-zi-gab Wort mir:

cresc.

cresc.

cresc.

cresc.

89^b

Ob.

Cl. A.

B.Cl. A.

Fg.

Cor. E.

Ch.

Vi.

V.

Vcll.

C.B.

mir mein Ha ———— me von dei-nem Wau! ———— Ge-geir mein

2093

2696

Fl. *col parte*

Ob.

Cl. A.

Bcl. A.

Fg.

Cor. E.

Tr. D.

Pos.

Timp.

Ch.

mar- nus Rex — ter- tis *His ri —* *un*

VL.

V.

Vcll.

C.B.

col parte

col parte

Fl.

Ob.

Cl.
A.

B.Cl.
A.

Fg.

Cor.
E.

Pos.

Timp.

Ch.

R.D.

Vl.

V.

Vcll.

Cb.

f. Solo espress.

dim.

Tempo.

tr

pp

Gang!

divisi

trem.

p

dim.

dim.

Fl.

Ob.

Cl.

A.

B.Cl.

A.

Fg.

Cor.

E.

Pos.

Timp.

Ch.

R.D.

Vl.

V.

Vcll.

c.B.

*Ruy Diaz lâche son mantelet fallant
et trébuche et se noie.*

Mef. ————

Un canotier de son canot!

Chorus ————

Chi-me ———— ne.

cresc.

cresc.

cresc.

cresc.

Handwritten musical score for "Die Lorelei" by Robert Schumann, Op. 13, No. 1. The score is for a full orchestra and includes parts for Flute, Oboe, Clarinet in A, Bassoon, Horns in E-flat, Trombones, Timpani, Violins, Violas, Cellos, and Double Basses. The music is in 4/4 time and features a key signature of one sharp (F#). The lyrics are in German: "fließ! Eut-fließ! mir gönnt! Eut-". The score is handwritten on aged paper with various musical notations including notes, rests, and dynamic markings like "sp" (sforzando).

Ch. *weiß - du wanns an den Rhein - zum April, das O - sterbrangaffan das blu - hat sich viel! Gut-*

Vl. *sfz*

V. *sfz*

Vcl. *sfz*

C.B. *sfz*

Ob. *p*

Cl. *p*

B. *p*

Fg. *p*

Ch. *fliehe den Rän - nen der fri - lig den Rhein genant laß seinen träu - nen ein lei - stens lang! -*

Vl. *sfz*

V. *sfz*

Vcl. *sfz*

C.B. *sfz*

232 91

Fl.

Ob.

Cl.

B.

B.Cl.

B.

Fg.

Cor.

Es.

Pos.

Timp.

Ch.

Tag quälender Lili — du nicht sollst fieseln hören, lass zerrigen Muth — hab noch

VI.

V.

Vcll.

C.B.

Più mosso.

Fl. *cresc.* *f*
 Ob. *cresc.* *f*
 Cl. *cresc.* *f*
 B. *cresc.* *f*
 B.Cl. *Solo!*
 B. *3*
 Fg. *6* *cresc.* *f*
 Cor. *6* *cresc.* *f*
 E.S. *6* *cresc.* *f*
 Pcs. *p* *cresc.* *f*
 Timp. *3* *cresc.* *f*
 Ch. *mafe ab bagafat?* *Do hai — fa Chi — me — nen in*
 Vl. *sf* *p* *cresc.* *f*
 V. *sf* *p* *cresc.* *f*
 Vcll. *sf* *p* *cresc.* *f*
 C.B. *sf* *p* *cresc.* *f* *fin.* *Più mosso.*

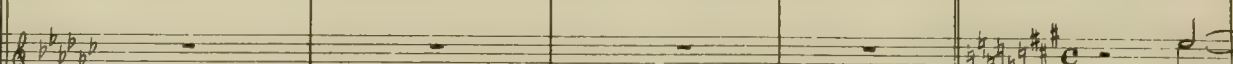
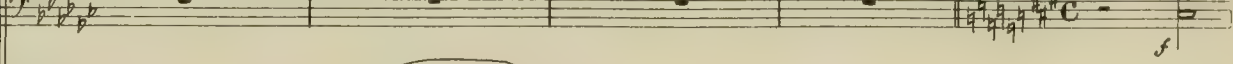
Fl. *p*
 Cl. *p*
 B. *cresc.*
 B. Cl. *p*
 Fg.
 Cor.
 Es.
 Pos.
 Timp.
 Ch.
 Lü — für so rin! und an — de des Ref — nun und an — la la
 Vl.
 V.
 Vcll.
 C.B.

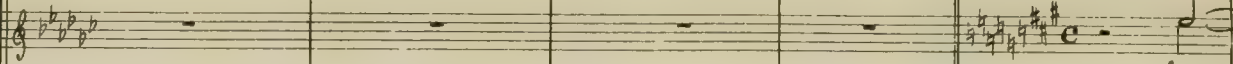
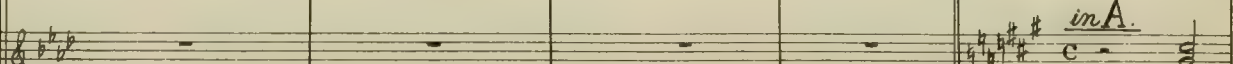
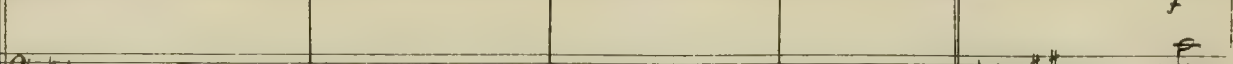
espress
 Ob.
 Cl.
 B.
 B. Cl.
 B.
 Fg.
 Cor.
 Es.
 Pos.
 Timp.
 Ch.
 Vl.
 V.
 Vcll.
 C.B.

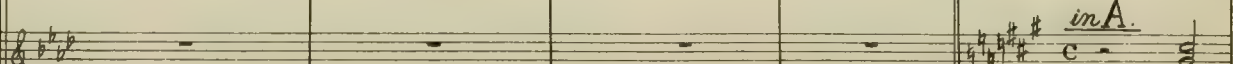
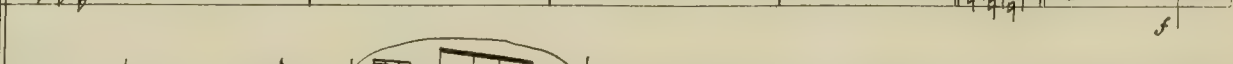
espress
in B.
finf! -
im Rufe der Toten!
Sticht Hs - or fia! -

1. marcato
p marcato
pp marcato
ten.
tr
pp
marcato
marcato
marcato
marcato

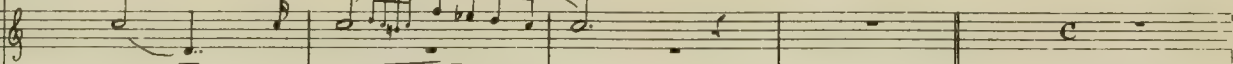
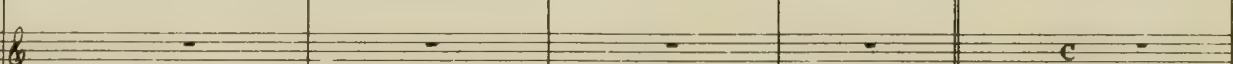
Allegro.

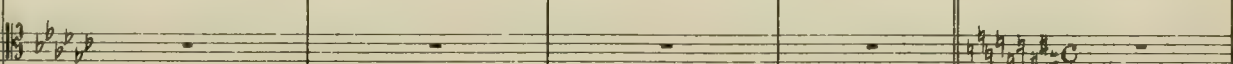
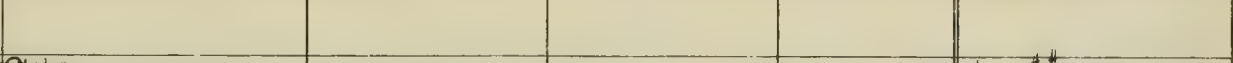
Fl.     

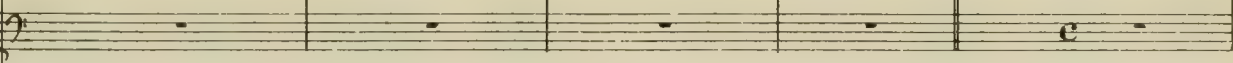
Ob.    


Cl. B.   

Fg.  

Cor. Es.  

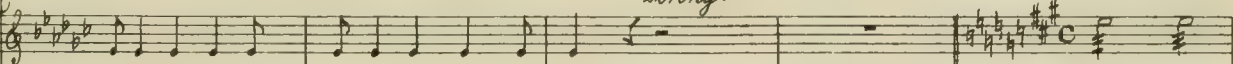
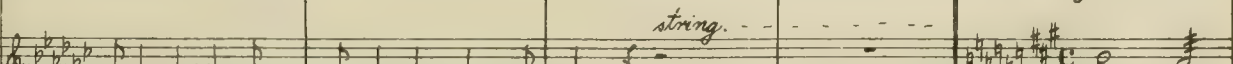
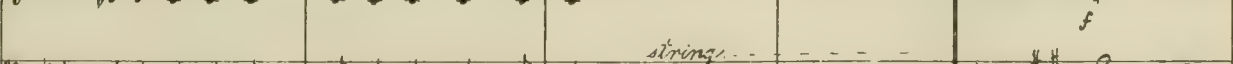
Pos.  

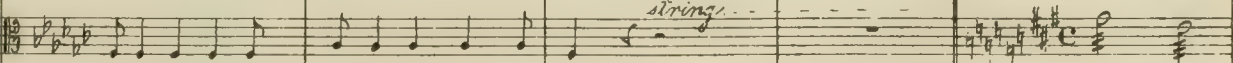
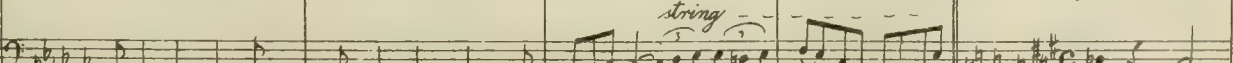
Timp. 

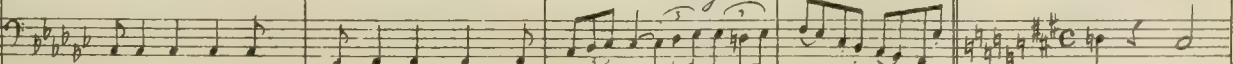

R.D. 

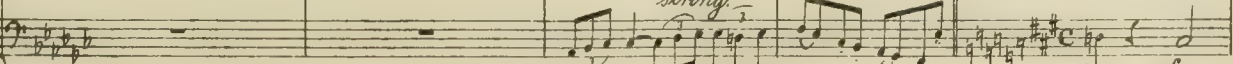

Ruy Diaz

Chi — me —

Vl.   

V.  

Vcll.  

C.E.  

Allegro.

2696

Handwritten musical score for "Die Zauberflöte" (The Magic Flute) by Mozart, featuring the "Zauberlied" (Magic Song). The score is written on 18 staves, including vocal parts for the Queen of the Night (Königin der Nacht) and the Prince (Prinz), and instrumental parts for the orchestra. The key signature is one sharp (F#), and the time signature is 3/4. The lyrics are in German: "Hörst du, so züßler Klang, zuberiefend sang, so züßler Klang, zuberiefend sing!"

Handwritten musical score for "Der Herr ist unser Hoffen" by Franz Schubert. The score is for a full orchestra and voice. The instruments shown are Flute (Fl.), Oboe (Ob.), Clarinet in A (Cl. A.), Bassoon (Ba.), Horn in E-flat (H. Eb), Trumpet in F (Tr. F.), Trombone (Tb.), Timpani (Timp.), and Cymbals (C.B.). The vocal part is for a male voice (V.). The score is in 2/4 time and G major. The lyrics are: "Der Herr ist unser Hoffen in uns verwirft das goldne Loth! Reiz".

Handwritten musical score for "Die erste des Lieben Tagesarm!" by Franz Schubert. The score is for a full orchestra and includes parts for Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Bassoon (Fg.), Horn (Cor.), Trumpet (Tr.), Trombone (Tb.), Timpani (Timp.), and Double Bass (R.D.). The music is in 3/4 time and features a variety of instruments playing different parts. The score is handwritten and includes dynamic markings such as "ff" and "a2".

Handwritten musical score for Violin I, Violin II, Viola, and Cello/Double Bass. The score is in G major (one sharp) and 4/4 time. It consists of two systems. The first system shows the initial entry of the strings. The second system shows a change in texture with pizzicato and marcato markings. The score is numbered 2696 at the bottom.

l

Fl. *ff*

Ob. *ff* *p* *ff* *p*

Cl. A. *ff* *p* *ff* *p*

Bs. *ff* *p* *ff*

B. *ff* *p* *ff*

Cor. F. *ff* *ff*

Tr. F. *ff* *ff*

Tl. *ff* *ff*

Trp. *ff*

R. D. *ff* *ff* *ff* *ff*

geb. durch's mühsame Arbeit, gelassen vom Rosenkranz! flücht in die Tüfsten im Inn

Vl. *ff* *ff* *p* *string.*

V. *ff* *ff* *p* *string.*

Vcll. *ff* *p* *ff* *p* *string.*

C.B. *ff* *p* *ff* *p* *string.*

Fl.
Ob.
Cl.
A.
B.C.
Fg.
Cor.
E.
Tr.
F.
Tb.
Timp.
R.D.

Alto? *Reiz Di-er Vögelwelt vor dir, o spring in's Oloth, der dich umwölket.*

Vl.
V.
Vcl.
C.B.

cresc. *cresc.* *cresc.* *cresc.* *cresc.* *cresc.* *f*

2646

2696

Fl. *dim.* *Tu viro.*
 Ob. *dim.*
 Cl. *f*
 BCl. *f*
 Fg. *f*
 Cor. E *f*
 Tr. F
 Trb. *p*
 Timp. *Parke H. C.*
 Harp. *8 up* *dim.* *p*
 Cb. *dim.* *Alor den mig jefst*
 Vl. *f* *dim.* *p* *Tu viro.*
 V. *f* *dim.* *p* *pui viro*
 Vll. *ten* *dim.* *p* *pui viro*
 CR. *ten* *dim.* *p* *pui viro*
 arco *dim.* *p*

accel.

Fl.

Oboe

Cl.

B.

B.

E.

Cor.

Tr.

Tr.

Temp.

Fl.

Ch.

was mit dem Blut sterben, dem Her - zens - krieg ist zu!

Viol.

Vi.

Vcl.

C.B.

accel.

cresc.

accel.

cresc.

cresc.

accel.

cresc.

accel.

cresc.

Fl.

Ob.

Cl.
B.

B.C.

Eng.

Cor.
A.

Tr.
F.

Tromp.

Flaut.

RD

Ruy-Dias
Ist dort, es wirt in der - mer

Vl.

V.

Vcll.

CB.

cresc.

decresc.

tr

x

dem

p

f

piz

Fl.
 Ob.
 Cl.
 B.
 Fg.
 Cor.
 F.
 Timp.
 R.D.
 V.
 V.
 Vcll.
 CB.

1.
 Schrift, das al-tes La-bant Thum pfirf, das Tod- te reuete zu uns - ger

cresc.
cresc.
cresc.
molto cresc.
pizz.
p
cresc.

Fl.
 Ob.
 Cl.
 B.
 B.C.
 Fg.
 Cor
 E.
 Tr.
 F.
 Tim.
 R.D.
 V.
 V.
 V.
 V.
 C.B.

Lift, im him-mel's Klang, im Aether - rief, im himmel's Klang im r—

molto
 molto
 molto
 molto
 arco
 p
 molto

R
 Ob
 Cl
 A
 B♭
 Fg
 C♭
 E
 F
 Trp
 F
 Tmp
 R.D.

a2.
 94
 sf
 dem.
 sf
 mf
 p
 ff
 p
 ff
 p
 tr
 f

— wir sind — in — ein —

Wir sind das Volk der Nationen, wir

V
 V
 V
 V
 V
 CB

cresc.
 cresc.
 cresc.
 cresc.
 cresc.
 cresc.

ff
 ff
 ff
 ff
 ff
 ff

94

3 Fl.

Ob.

Cl. A

B♭

Fg.

Cor. E.

T. F.

Tomp.

Harf.

Al.

Vcl.

V.

Vcll.

C.B.

Gal - lin Tin - gerin sei ihr! *Chime - ne, wir hab' Gott als zu!*

Handwritten musical score for orchestra and voice, page 95. The score includes staves for 3R, B, Cl A, Bb, Fg, Co7, E, Tr F, Tr L, Harp, R.D., Vln, V, Vcl, and C.B. The music is in 2/4 time and features various dynamics like pp, mf, and pp. The vocal line is written in German: "m Ja-va-din - - - - - für mich zu tönen!".

Handwritten musical score for orchestra and voice. The score is written on 18 staves, grouped into three systems of six staves each. The instruments and parts are labeled on the left:

- 3R (3rd Trumpet)
- Ob (Oboe)
- Cl (Clarinet)
- Ba (Bassoon)
- Fg (Flute)
- Cor E (Cor Anglais)
- Ff (Fagott)
- Tr (Trompete)
- Harf (Harp)
- RL (Reinhold)
- Vl (Viola)
- V (Violoncello)
- Vcll (Violoncello)
- CB (Cello)

The score includes various musical notations, including notes, rests, and dynamic markings. A blue ink correction is visible on the Ba staff. The bottom staff (CB) contains the following handwritten text:

Der Dflor - ge nardige fngal kann' der

Fl.
Ob.
Cl.
B.
B.C.
Fg.
Cor.
E.
Tr.
F.
Timp.

R.D.
Zwängt zu sel-gam süßes Lächeln! — Lief! — Lief, Linder süß-ster Aug ge-

Vl.
V.
Vcll.
C.B.

Fl.
 Ob.
 p
 α.
 B.
 B.C.
 Fg.
 Cor.
 E.
 Tr.
 F.
 Temp.
 R.D.
 Vl.
 V.
 Val.
 C.B.
 arco
 p

dann durch einen Sauf, ein himmels-reich durch einen Sauf, ein himmels-

Fl.

Ob.

Cl. B.

Ba.

Fg.

Cor. E.

Tr. F.

Trom.

Timp.

B.D.

cantabile

inv.

tr.

nervt! O — — — laß ihn hing — mit Glo — — — rion tief im-

Violins I and II, Viola, Cello, and Double Bass. The score is in 3/4 time, key of D major, and consists of 12 measures. The first measure shows the beginning of the piece with a crescendo and a forte dynamic. The subsequent measures show the instruments playing sustained notes.

Handwritten musical score for "Der Hirt auf dem Felsen" by Franz Schubert. The score is for a full orchestra and includes vocal parts for Soprano, Alto, Tenor, and Bass. The instrumentation includes Flute, Oboe, Clarinet in B-flat, Bassoon, Horn, Trumpet, Trombone, Timpani, and Cymbals. The score is written in 2/4 time and features various musical notations such as notes, rests, and dynamic markings like "f" and "cresc".

Handwritten musical score for a piece titled "Pii moderato." The score is written on ten staves, grouped into five systems of two staves each. The instruments are: Flute (Fl.), Oboe (Ob.), Clarinet in B-flat (Cl. B.), Bassoon (Bcl.), and String quartet (Fg., Cor. F., Tr. F., and Tenor). The key signature is D major (two sharps). The tempo is marked "Pii moderato." and the time signature is 9/8. The score includes dynamic markings such as "p" (piano) and "ritard." (ritardando). The notation is in a cursive, handwritten style, typical of 19th-century musical manuscripts. The Flute part has a melodic line with a "ritard." marking. The Oboe part has a melodic line with a "p" marking. The Clarinet in B-flat part has a melodic line with a "ritard." marking. The Bassoon part has a melodic line with a "p" marking. The String quartet parts are mostly rests, with some notes in the Flute part.

Ch.
Chimene.
Was mir, ich fühl' ich
- tan, fäß- mich fesseln - - - kan!

[illegible]

Fl.

Ob.

Cl. B.

Fag.

Hr.

Tr.

Tromb.

Cb.

Vcl.

Vl.

V.

Vcl.

C.B.

Kraft sich meiner Lust entsagen!

O Gott — laß mich die Himmelhalle

Tempo 1 (Allegro molto.)

Handwritten musical score for "Die Lorelei" by Robert Schumann, Op. 13, No. 1. The score is for a full orchestra and voice. It features staves for Flute (Fl.), Oboe (Ob.), Clarinet in B-flat (Cl. B.), Bassoon (Ba.), Fagot (Fg.), Horns (Hr.), Trumpets (Tr.), Trombones (Trom.), Timpani (Timp.), and Double Bass (D.B.). The music is in 3/4 time with a key signature of one sharp (F#). The score includes various musical notations such as notes, rests, dynamics (p, f, cresc., decresc.), and articulation marks. The title "Die Lorelei" is written at the top, and the composer's name "Schumann" is at the bottom. The score is handwritten on aged paper.

Tempo 1 (Allegro molto.)

Handwritten musical score for "Die Wälder" by Franz Schubert, Op. 92, No. 3. The score is for voice and piano, featuring a vocal line and four piano parts (Vl, V, Vcll, C.B.). The key signature is D major (two sharps) and the time signature is 4/4. The score is divided into two systems. The first system contains measures 1-4, and the second system contains measures 5-8. The vocal line is written in a soprano clef. The piano parts are written in staves for Violin I, Violin II, Viola/Cello, and Double Bass. The score includes various musical notations such as notes, rests, and dynamic markings like "p" (piano).

Handwritten musical score for "Die Lorelei" by Robert Schumann. The score is for a full orchestra and voice. It includes staves for Flute, Oboe, Clarinet, Bassoon, Horn, Trumpet, Trombone, Timpani, Violin, Viola, Cello, and Double Bass. The vocal parts are for Soprano and Bass. The music is in 3/4 time and G major. The lyrics are in German. The score is handwritten and shows signs of age.

Fl. *espress*

Ob. *p*

Cl. B. *espr*
p
#

Bcl.

Eg. *p*

Cor. B.

Temp.

Ch. *p*
phnollon, neu-fin? No-fin? in-fail-bat nœmlet foug! No-

R.D. *p*
phnollon, neu-fin? No-fin? in-fail-bat nœmlet foug! No-

Vl.

V.

Vcll.

C.B.

Handwritten musical score for a symphony orchestra and vocal soloists. The score is written in B-flat major (three flats) and 4/4 time. The instruments and parts are:

- Fl.** (Flute)
- Ob.** (Oboe)
- Cl. B.** (Clarinet in B-flat)
- Bcl.** (Bass Clarinet)
- Fg.** (Fagott/Bassoon)
- Cor. Es.** (Cor Anglais/Euphonium)
- Timp.** (Timpani)
- Ch.** (Chorus)
- R.D.** (Ritornello/Dance)
- VL.** (Violin)
- V.** (Viola)
- VL.** (Violoncello)
- C.B.** (Cello/Bass)

The score includes various musical notations such as notes, rests, and dynamic markings. The vocal parts (Chorus and R.D.) have lyrics in German:

fin? No-fin? in-fail-bur nem-der Gung! End Gung - mms

fin? No-fin? in-fail-bur nem-der Gung!

Handwritten annotations include "b" in blue ink, "98" in blue ink, and "2696" and "98" in blue ink.

Handwritten musical score for orchestra and voice. The score includes staves for Flute (Fl.), Oboe (Ob.), Clarinet B (Cl. B.), Bassoon (Fg.), Cor Anglais (Cor. Eng.), Trumpet (Tr.), Trombone (Tromp.), Horn (Ch.), Bassoon (Fg.), Double Bass (C. B.), Violin I (V.), Violin II (V.), Viola (V.), and Cello (C.). The music is in 2/4 time and features various dynamics like *p*, *marc.*, and *sf*. The lyrics are in German: "Tiefen im Stille der - fern, dein Heer wachend, der Zeit wachend!" and "Ein tiefes Stille im letzten".

Fl.

Ob.

Cl.
B.

Ba.

Ba.
marcato

Tr.
Es

Tr.
B.

Temp.

Ch.

B.

V.

V.
1.

V.
2.
C.B.

f für - fer - - fuchst du nicht dein Leben - los! Einmal! Einmal! Einmal!

f Los - fer! Einmal! Einmal! Einmal! Einmal!

sempre animato

1. 2. Fl. 1 & 2
3. Fl.
Ob.
Engl. Hr.
Cl. B.
B. S.
E. C.
Hr.
Cor. B.
Tr. 3.
Tr. 3.
Hr.
Harp

Ch.
Sopr.

Stimmung! Und blickt auf uns und lachst so - trübsinnig, so

sempre animato

VL.
V.
Vcl.
C.B.

8^{va} loco 09

1. 2. 3. Fl. *cruc.* *p* *f* *pp*

Ob. *p* *f*

Kgl. Hr. *p* *f* *pp*

Cl. B. *p* *f* *pp*

B. Cl. *p* *f* *pp*

Fg. *p* *f* *pp*

Cor. B. *p* *f* *pp*

Tr. E. *p* *f* *pp*

Frl. *p* *f* *pp*

Kmp. *tr* *cruc.* *p* *f* *pp*

Flaut. *p* *f* *pp*

Ch. *p* *f* *pp*

R. D. *p* *f* *pp*

Vi. *p* *f* *pp*

V. *p* *f* *pp*

Vcll. *p* *f* *pp*

C. B. *p* *f* *pp*

09^{pp}

2696

Und wird Ver - fesselt! Er springt aus dem Thum - der - laus - - er, umbliesen

Und wird Ver - fesselt! Er springt aus dem Thum - der - laus - - er, an

Fl. *p*

Ob.

Cl. *mf*

B. *mf*

B. *mf*

C. *mf*

Cr. *mf*

Es.

Ch. *mf*

weiß — im Tönnchen — da! dort stimmungsmittels ganz, auf wir! — ja.

F. *mf*

Sei — fen wir im Tönnchen! dort stimmungsmittels ganz auf wir!

Fl. *pizz.* *arco* *cresc.* *mf*

Ob. *pizz.* *arco* *cresc.* *mf*

Cl. *pizz.* *arco* *cresc.* *mf*

B. *pizz.* *arco* *cresc.* *mf*

C. *pizz.* *arco* *cresc.* *mf*

Cr. *pizz.* *arco* *cresc.* *mf*

Es. *pizz.* *arco* *cresc.* *mf*

Fl. *mf* *f* *f*

Ob. *p* *f*

Cl. B. *f* *mf* *f*

Fag. *f* *mf* *f*

Eng. H. *f* *mf* *f*

Cor. Eng. *p* *f*

Ch. *mf* *f* *f*

Fag. *f* *mf* *f*

V. *f* *cresc.* *f* *cresc.*

V. *f* *cresc.* *f* *cresc.*

Vcl. *f* *mf* *f* *cresc.*

C. B. *f* *mf* *f* *cresc.*

Brief der Symphonischen Lieder!

Zur Brief der Symphonischen Lieder!

FL. *I. d.* *p. esp.*

Ob.

Cl. B.

B. C. B.

Eg.

Cor. Es.

T. B.

Temp.

Hr. *ad lib.*

Chim.

R. D.

V.

V.

Ku.

C. B.

res.

rom - - la! *Ein Strauß Königsmäßig in der Palla ein, Königsmäßig in der Palla - - la*

rom - - la! *Ein Strauß Königsmäßig in der Palla ein, ein Strauß Königsmäßig*

crese.

crese.

crese.

res.

[illegible]

Blasinstrumente.

linker Hand rechts.

3 Trombe in Es.

4 Corni tenori.

4 Tromboni.

poco rit.

Allegro vivace.

in A. 101

Cl. A.

Fg.

Cor. E.

R.D.

Ruf Elias.

In Bang und Tod *erleuchtet das Pfad der Erlösung!* *Wahr*

T.

- Sie laßt uns vor! *Ihr Lieben, ihr Jungfräulein im*

B.

- Sie laßt uns vor! *Ihr Lieben, ihr Jungfräulein im*

V.

V.

Ku.

C.B.

pizz. *pizz.* *pizz.* *pizz.*

p *p* *p* *p*

mf *mf* *mf* *mf*

3Tr. Es.

4 Cor. Eon.

4 Tr.

Cl. 1. *p*

BCU 1.

Fg

Timp

R.D.

Namen könt - in's Himmels der Sternschnur!

Chi - me - re'

O gib dem Noth mir

T. *gis*

Lärm und Geströh von Wein, der Campesador könt fein! Lärret Fa - go von Compostel - la Begnad bei Ramonoffein

B.

Lärm und Geströh von Wein, der Campesador könt fein! - Lärret Fa - go von Compostel - la. Begnad bei Ramonoffein

Fl.

F.

Cell.

C.B.

3 Tr. Es.

4 Ten. Hr.

4 Gb.

p *f* *p*

*Piu mo-
derato.*

Cl. A.
 B. Cl. A.
 Fg.
 Timp.
 R.D.

mit zum leb-ten Jung, Chime-re, ein trin-tand-narrt.

T.
 B.

- in Gufait ein. Sanct Sa-goorn Compostella pynd hi Stammfain in Gufait ein!

B.
 N.
 I.
 Vcl.
 C.B.

- in Gufait ein Sanct Sa-goorn Compo-stel-la pynd, pynd hi Stammfain in Gufait ein!

N.
 I.
 Vcl.
 C.B.

37 Tr. Es.
 4 Ten. Br.
 4 Tr. B.

Piu moderato.

Handwritten musical score for "Die Lorelei" by Robert Schumann. The score is for a full orchestra and voice. The instruments listed on the left are Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Bassoon (B.), Timpani (Timp.), Chorus (Chor.), Trumpet (T.), Trombone (B.), Violin (V.), Viola (V.), Cello (Cb.), Double Bass (B.), and various woodwinds including 3rd Flute (3. Fl.), 4th Flute (4. Fl.), 4th Trumpet (4. Tr.), and 4th Horn (4. Hr.). The score includes vocal lines for the voice (V.) and the chorus (Chor.). The lyrics are in German: "Die Lorelei" and "Die Lorelei". The score is written in G major and 4/4 time. The tempo is marked "Allegretto". The score is handwritten on aged paper.

Tempo 1.

Fl. *ten.*

Ob. *ten.*

Cl. *A.*

B.Cl. *A.* *dim.*

Fg.

Cor. *E.*

Temp.

RD.

O laß zu dir mich haben, laß mich schlafen! Laß meinen Muth — in Thala mich bei-

T.

O Campeador, zieh' mich, die Feinde jagen mich zum Tod, zum Tod nicht über's

B.

O Campeador, zieh' mich, die Feinde jagen mich zum Tod, zum Tod nicht über's

Tr.

Tr.

Tru. *dim.*

C.B. *dim.*

3Tr. *Es.*

4Ten. *Tr.*

4Trb.

Tempo 1.

Fl. *Flauto*

Ob. *Oboe*

Cl. *Clarinete*

B.Cl. *Bass Clarinet*

Fg. *Fagott*

Cor. *Coro*

E. *Euphonium*

Timp. *Trompe*

R.D. *Régimental Drums*

la - ben Chi - me - ne, laß ihr'neud' nicht im Kampfe vor mir

T. *Trompete*

Wassersinn! — Lande ta - go am Compostel - la, Auf'sie bei Himmelsgewöl - in Hagen

B. *Bass*

Wassersinn! — Lande ta - go am Compostel - la, Auf'sie bei Himmelsgewöl - in Hagen

Fl. *Flauto*

sempre p

sempre p

F. *Fagott*

sempre p

Cell. *Celli*

sempre p

C.B. *Contrabasso*

sempre p

3Tr. *3 Tromben*

Es. *Essex*

4Ten. *4 Tenore*

Br. *Bass*

4Tr. *4 Tromben*

Handwritten musical score for "Die Lorelei" by Robert Schumann. The score is for a full orchestra and voices. It includes parts for Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Bassoon (Fg.), Horn (Hr.), Trumpet (T.), Trombone (B.), Violin (V.), Viola (Vl.), Cello (C.), Double Bass (B.), and Piano (P.). The music is in 3/4 time and G major. The lyrics are in German. The score is handwritten and shows signs of age, with some ink bleed-through and corrections.

103 Più moderato.

44 Fl. *p aspr.*

Ob. *p aspr.*

Cl. *p aspr.*

B. Cl. *p aspr.*

Fg. *p aspr.*

Cor. E.

Chim. *fin fin!* *die bei der - ge -*

R. D.

T. *bruid!*

B. *bruid!*

Fl. *sf* *aspr.* *aspr.*

F. *sf*

Kl. *p aspr.* *p aspr.* *aspr.*

C. B. *p aspr.* *p*

3 Tr. Es.

4 Ten. Hr.

4 Trk.

103 Più moderato.

Fl. *p* *espr.*

Ob. *p* *d.*

Engl. Hr.

Cl. A.

B. Cl. A. *cresc.*

Fg. *cresc.* *mf*

Cor. Es. *in Es* *cresc.* *mf* *Solo* *p*

Timpani

Chimney *ban!*

R.D.

Gib mir die Hilfe, trübsalvoll! wenig im Lode, der sich

Tr. *cresc.* *mf* *p* *cresc.*

T. *cresc.* *mf* *p* *cresc.*

Ku. *cresc.* *mf* *p* *cresc.*

C.B. *cresc.* *mf* *p* *cresc.*

Handwritten musical score for the piece "Hanni rimmul meinen Hannen of--ne Spill!". The score is written on ten staves, each with a different instrument or voice part. The key signature is one sharp (F#) and the time signature is 2/4. The music is written in a cursive, handwritten style. The first staff is for Flute (Fl.), followed by Oboe (Ob.), English Horn (Eng. Hr.), Clarinet (Cl.), Bassoon (B. Cl.), Trombone (Tg.), Horn (Cor.), Es. (Euphonium), Chimes (Chim.), and Bass (B.). The lyrics are written below the Bass staff: "frip re - pf - ne! Hanni rimmul meinen Hannen of--ne Spill!". The score includes various musical notations such as notes, rests, and dynamic markings like *pp* and *pppr*. There are also some blue ink markings on the left side of the page, including a large 'b' and some scribbles.

104 Più lento.

334

104 *Allegro*

332

1. Fl. *p*

2. Fl. *p*

3. Fl. *p*

Ob. *p*

Cl. A. *p*

B. Cl. A. *p*

Eg. *pp*

Cor. Es. *pp*

Tr. *ppolo.*

Timp. *p cantabile*

Hrf. *8va*

Chim. *8va*

Rui Lian,

pingu!

104 Più lento.

2696

FL. *a3*
 Ob.
 Cl.
 Eg.

Cor.
 Es.

Trb.

Temp.

R.D.

le - - - - - you too, Chi-me - - - - -

Fl.
 F.
 Cu.
 C.B.

105 Scene II. (Chimone all'in)

FL. *gr. f*

Ob. *f*

Cl. A. *f*

B. Cl. A. *f*

Fg. *f*

Cor. Es. *f*

Tr. b. *f*

Temp. *f*

R. D. *f*

me! (Rug. diac. mlt. sub.)

R. *f*

L. *f*

Vcl. *f*

C. B. *f*

Handwritten musical score for the first system, featuring the following instruments and parts:

- Fl.** (Flute): Treble clef, key signature of three sharps (F#, C#, G#). Dynamics include *cresc.* and *f*.
- Ob.** (Oboe): Treble clef, key signature of three sharps. Dynamics include *cresc.* and *f*.
- Cl.** (Clarinet): Treble clef, key signature of three sharps. Dynamics include *cresc.* and *f*.
- B.Cl.** (Bass Clarinet): Bass clef, key signature of three sharps. Dynamics include *cresc.* and *f*.
- Fg.** (Fagotto): Bass clef, key signature of three sharps. Dynamics include *cresc.* and *f*.
- Cor.** (Cor Anglais): Treble clef, key signature of three sharps. Dynamics include *cresc.* and *f*.
- Es.** (Euphonium): Treble clef, key signature of three sharps. Dynamics include *cresc.* and *f*.
- Tr.** (Trumpet): Treble clef, key signature of three sharps. Dynamics include *cresc.* and *f*.
- Trb.** (Trumpet): Bass clef, key signature of three sharps. Dynamics include *cresc.* and *f*.
- Timp.** (Timpani): Bass clef, key signature of three sharps. Dynamics include *cresc.* and *f*.
- Chim.** (Chimney): Treble clef, key signature of three sharps. Dynamics include *cresc.* and *f*.

Handwritten notes and markings include "in C." and "tr." (trill).

Handwritten musical score for the second system, featuring the following instruments and parts:

- Tr.** (Trumpet): Treble clef, key signature of three sharps. Dynamics include *cresc.* and *f*.
- Trb.** (Trumpet): Bass clef, key signature of three sharps. Dynamics include *cresc.* and *f*.
- Fl.** (Flute): Treble clef, key signature of three sharps. Dynamics include *cresc.* and *f*.
- Ob.** (Oboe): Treble clef, key signature of three sharps. Dynamics include *cresc.* and *f*.
- Cl.** (Clarinet): Treble clef, key signature of three sharps. Dynamics include *cresc.* and *f*.
- B.Cl.** (Bass Clarinet): Bass clef, key signature of three sharps. Dynamics include *cresc.* and *f*.
- Fg.** (Fagotto): Bass clef, key signature of three sharps. Dynamics include *cresc.* and *f*.
- Cor.** (Cor Anglais): Treble clef, key signature of three sharps. Dynamics include *cresc.* and *f*.
- Es.** (Euphonium): Treble clef, key signature of three sharps. Dynamics include *cresc.* and *f*.
- Tr.** (Trumpet): Treble clef, key signature of three sharps. Dynamics include *cresc.* and *f*.
- Trb.** (Trumpet): Bass clef, key signature of three sharps. Dynamics include *cresc.* and *f*.
- Timp.** (Timpani): Bass clef, key signature of three sharps. Dynamics include *cresc.* and *f*.
- Chim.** (Chimney): Treble clef, key signature of three sharps. Dynamics include *cresc.* and *f*.

Handwritten notes and markings include "tr." (trill).

106. Allegro non troppo.

341

1. *Fl.* *Ob.* *Cl.* *B.C.* *Fg.*

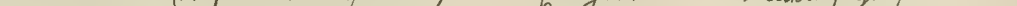
p *staccato.*

p *staccato.*

Handwritten musical score for "The Rose Tree" (March). The score is written on five staves, each with a different instrument:

- Cornet (C. or E. s.):** The top staff, featuring a treble clef and a key signature of one flat (B-flat). It includes a melodic line with a blue bracket and a blue arrow pointing to a specific note.
- Trumpet (Tr. E.):** The second staff, featuring a treble clef and a key signature of one flat. It contains a melodic line with a blue bracket and a blue arrow pointing to a specific note.
- Trombone (Tr. b.):** The third staff, featuring a bass clef and a key signature of one flat. It contains a melodic line with a blue bracket and a blue arrow pointing to a specific note.
- Timpani (Timp.):** The fourth staff, featuring a bass clef and a key signature of one flat. It contains a melodic line with a blue bracket and a blue arrow pointing to a specific note.
- Horns (Hr.):** The bottom staff, featuring a bass clef and a key signature of one flat. It contains a melodic line with a blue bracket and a blue arrow pointing to a specific note.

The score is written in a handwritten style on aged, yellowed paper. The key signature is one flat (B-flat), and the time signature is 4/4. The music is a march, characterized by its rhythmic patterns and melodic lines. The score is divided into measures by vertical bar lines. The instruments are labeled on the left side of the staves: "C. or E. s.", "Tr. E.", "Tr. b.", "Timp.", and "Hr.". The score is titled "The Rose Tree" at the top left, with "March" written below it. The date "1880" is written at the bottom right.

Chim 
(auf den Linnas (Futland)) Grogne! blüht auf ihn, mit allen Stimmen

Handwritten musical score for the song "The Rose Tree". The score is written on five staves, each with a different instrument or voice part. The key signature is one sharp (F#), and the time signature is 4/4. The music is written in a cursive, handwritten style.

- W.** (Waltz): The first staff, featuring a melody with eighth and sixteenth notes.
- R.** (Rhythm): The second staff, featuring a bass line with eighth and sixteenth notes.
- Vol.** (Violoncello): The third staff, featuring a melody with eighth and sixteenth notes.
- CB.** (Cello): The fourth staff, featuring a bass line with eighth and sixteenth notes.
- 5.** (Soprano): The fifth staff, featuring a melody with eighth and sixteenth notes.

The score is divided into two systems. The first system contains the first two staves (W. and R.), and the second system contains the remaining three staves (Vol., CB., and 5.).

Handwritten musical score for "Der Herr ist unser König" by Carl Schubert. The score is for a full orchestra and includes vocal parts. The instruments shown are Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Bassoon (Fg.), Horns (Hr.), Trumpets (Tr.), Trombones (Tb.), and Cymbals (C.B.). The vocal parts are for Soprano (S.), Alto (A.), Tenor (T.), and Bass (B.). The score is in G major and 2/4 time. The lyrics are in German: "Der Herr ist unser König! Er ist unser König! Er ist unser König!"

1. 2. 3. FL. 3. Ob. Cl. A. Fg. Cor. Es. Hrf. Chim. N. T. Ka. C.B.

Harmon auf ihm! - In nicht nach für

p resp. p fine.

2696

107

Ob.

Cl.
s.

Fg.

Cor
Es

Chim.

längsten um so -- fern Gult. In nicht weit vom Auf- te der Blü- men

V.

V.

Vcl.

C.B.

p

Ob.

Cl.
s.

Fg.

Cor
Es

Chim.

Isorallt, In kannst mich das Werklein meiner Lust, gott es prei- e -- reigst dich ja --

V.

V.

Vcl.

C.B.

p

arco

p arco

2696

Handwritten musical score for "No. 9" in G major, 2/4 time. The score includes parts for Flute (Fl.), Oboe (Ob.), Clarinet in A (Cl. A.), Bassoon (Fg.), Cor Anglais (Cor. Es.), Trumpet (Tr.), Trombone (Trb.), and Timpani (Timp.). The music is in 2/4 time and features a key signature of one sharp (F#). The score is divided into two systems. The first system contains measures 1 through 4. The second system contains measures 5 through 8. The music is written in a style typical of 19th-century manuscript notation, with various dynamics (p, f) and articulations (accents, slurs) indicated. The title "No. 9" is written in a large, stylized font at the top right. The instrument abbreviations are written on the left side of the staves. The notation includes notes, rests, and various musical symbols.

#

#

Handwritten musical score for "The Rose Tree" by Franz Schubert. The score is written on five staves. The first staff is the vocal melody, starting with a treble clef and a key signature of one sharp (F#). The second staff is the piano introduction, starting with a bass clef and a key signature of one sharp. The third staff is the piano accompaniment, starting with a treble clef and a key signature of one sharp. The fourth staff is the piano accompaniment, starting with a bass clef and a key signature of one sharp. The fifth staff is the piano accompaniment, starting with a bass clef and a key signature of one sharp. The score includes various musical notations such as notes, rests, and dynamic markings like *pp* (pianissimo) and *p* (piano). There are also some handwritten annotations in the margins, including "pian." and "arco".

109
2696

Handwritten musical score for "Die Campesina" by Franz Schubert. The score is for a full orchestra and voices. It includes parts for Flute, Oboe, Clarinet, Bassoon, Horns, Trumpets, Trombones, Timpani, Chimes, and Voices (Soprano, Alto, Tenor, Bass). The music is in 3/4 time and G major. The lyrics are in German. The score is handwritten on aged paper with various annotations and corrections.

colla parte - - - - - a tempo.

al

FL.

Ob.

Cl.
A.

Fg.

Cor.
Es.

Tr.
E.

Trb.

Temp.

Chim.

Sinn laß mich sa-hig — sa-hig ergrüßen!

(Der Anfang fällt zu)

V.

V.

Cell.

C.B.

colla parte. - - - - - a tempo.

Fl. *f*
 Ob. *f*
 Cl. *f*
 Fg. *f*
 Cor. Es *f*
 Tr. E *f*
 Trb. *f*
 Timp. *f*
 Vl. *f*
 V. *f*
 Cell. *f*
 CB *f*

The score is written for a full orchestra. The top system includes Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Bassoon (Fg.), Cor Anglais (Cor. Es), Trumpet (Tr. E), Trombone (Trb.), and Timpani (Timp.). The bottom system includes Violin (Vl.), Viola (V.), Cello (Cell.), and Double Bass (CB). The music is in 2/4 time and features a variety of melodic and harmonic textures, including sustained notes, moving lines, and rhythmic patterns. The dynamic marking *f* (forte) is prominent throughout the score.

Vor dem Innern einer Burg von Burgos. Links im Hintergrunde ein Klostergarten.
Rechts eine weite Perspektive in die Landschaft. Im Vordergrunde links ein Gewässlein für den
Bewässerung.

Allegro moderato. (In Galien in mäßig gemäßigter, aber nicht pflanzender Bewegung.)

Hauti. *f*

Oboi. *f*

Clarinetto B. *f*

Clarinetto basso B. *f*

Fagotti. *f*

Corri in F. *f*

3 Trombe in F. *f*

3 Tromboni e Tuba. *f*

Timpani. *f*

Lucy Calvo.

Violini. *f*

Viola. *f*

Violoncello. *f*

Contrabasso. *f*

Allegro moderato. (In Galien in mäßig gemäßigter, aber nicht pflanzender Bewegung.)

Engl.
Hr.

Cl.
B.

B. Cl.
B.

Fg.

Cor.
F.

Tr.
F.

Trb.

Timp.

L.C.

Vl.

V.

Div.

Cell.

C.B.

al

p

pp

p div.

(Der Anfang anf.) Lütz. Calor. Volk. 110

351

Engl. Hr. *a2*

Cl. B.

B. Cl. B.

Eg.

L. C.

Fl.

V.

Ku.

C. B.

flüsterndes Getöse im

110

B. Cl. B.

Eg.

L. C.

Gimmels Jese, zu schiffellmässig Loh und Meer — und Loh und Meer, Loh

C. B.

C. B.
 B. C. B.
 Fg.
 L. C.

Har - in Licht, eroffenheit Mund zu werden nicht.

Sie sang der

S. A.

De - fen - sor nos - ter a - spi -

T.

De - fen - sor nos - ter a - spi -

B.

pp

Vl.
 V.
 Va.
 C. B.

pp

Ob.

Cl.
B.

B.C.
B.

Fg.

L.C.

Gistam große Gefahr zu Hoff-ten, nein kein Milla nerr! — Im-bronst und Wierfornig Mago-fornir

S.
A.

T.

B.

n.

r.

Ka.

CB.

ce. Insi-di-an-tes re-pri-me, gu-ber-na tu-os fa-mulos, quos

ce. Insi-di-an-tes re-pri-me, gu-ber-na tu-os fa-mu-los, quos

FL.

Ob.

Cl.

B. Cl.

B.

Fg.

Cor.

3 Tr.

Trb.

Timp.

L.C.

Gott in Himmeln, nicht in der Hölle! — Im Grabe sollst du wiedergeboren!

S.
sangui - ne mer - ca - tus es! — De - fen - sor

T.
sangui - ne mer - ca - tus es! — De - fen - sor

B.

Fl.

Ob.

Cl.

B. Cl.

B.

Fg.

Cor.

3 Tr.

Trb.

Timp.

L.C.

Fl
Ob
Cl.
B.
B.C.
Fg
Cor.
F.
3 Tr.
F.
Trb.
Timp.
L.C.

ger -- beiff der no' gen Zölle für!

S.
A.
T.
B.

no - ster. De - fen - sor no - ster.

vi
v.
va.
CB.

staccato

[illegible]

in dem

FL. *fl.*
Ob. *ob.*
Cl. *cl.*
B. *b.*
B. *b.*
Fg. *fg.*
Cor. *cor.*
F. *f.*
3Tr. *3tr.*
F. *f.*
T. *t.*
B. *b.*
Temp. *temp.*
L.C. *l.c.*

hö - nig, der Löw - - ge Rönig, der der Hall!

S. *s.*
A. *a.*
T. *t.*
B. *b.*

V. *v.*
P. *p.*
K. *k.*
C.B. *c.b.*

Ich glaube an Sie mit aller Kraft! —

FL. *ten.* *a3*

Ob. *ten.*

Cl. B. *ten.*

B. Cl. B. *ten.*

Fg. *ten.*

Cor. F. *ten.*

3 Tr. *ten.* *I.* *mf*

Trb. *ten.*

Temp. *ten.*

L.C. *Inf* *rip* *if* *un!* — *Inf* — *rip* *if* *un*, — *Inf* *Gülfe* *plafft!*

S. *an* — *tes* *re* — *pri* — *me!* *gu* — *ber* — *na*

T. *an* — *tes* *re* — *pri* — *me!* *gu* — *ber* — *na*

B. *an* — *tes* *re* — *pri* — *me!* *gu* — *ber* — *na*

Vi. *mf*

V. *mf*

Cell. *mf*

C.B. *mf*

[illegible]

Fl. *cresc.*
 Ob. *cresc.*
 Cl. B. *cresc.*
 B. C. B. *cresc.*
 Fg. *cresc.*
 Cor. F. *cresc.*
 3 Tr. F. *cresc.*
 Trb. *mf*
 Temp. *cresc.*
 L.C. *zum Rang.* *Sieh in den Compeador zum Rang! -*
 S. A. *cresc.*
 T. *cresc.*
 B. *cresc.*
 V. *cresc.*
 V. *cresc.*
 V. *cresc.*
 C. B. *cresc.*

qui - - - ne mer - - - ca - - - tus es! -
qui - - - ne mer - - - ca - - - tus es! -

(Chief Sam's Horns.)

4 Tr.
in D.

Cor.
in E♭

(Guitar for Bass) in E♭.

4 Tr.
D.

Cor.
E♭

L.C.

Grand, Grand - trip!

tr.

tr.

tr.

tr.

C.B.

113 a tempo.

Tr.
D.

Cor.
Es.

Cl.
B.

Fg.

S.
A.

Gail! *Cam -*

T.

Gail! *Cam -*

B.

Tr.

T.

Cell.

CB.

113 a tempo.

[illegible]

II. Scene. Der König, Chimene, Gefolge, die Vorigen.

FL. *f*

Ob. *f*

Cl. B. *f*

Fg. *f*

Cor. F. *f*

3 Tr. F. *f*

Trb. *f*

Kg. *König.*

Viol. I. *f*

Viol. II. *f*

V. *f*

Cel. *f*

C.B. *f*

Mein Volk, ich kenne Könige Mund so rein Im Berg der Gassenfröh!

Handwritten musical score for a symphony orchestra and vocal soloist. The score is written on ten staves, with the vocal soloist (Kv.) at the bottom. The instruments are listed on the left: Fl. (Flute), Ob. (Oboe), Cl. B. (Clarinet in B-flat), Fg. (Fagott), Cor. F. (Corni in F), Tr. F. (Trompeten in F), Ttb. (Trombonen), Kv. (Vocal Soloist), Vl. (Violen), V. (Violen), Kell. (Kellner), and C.B. (Cello/Bass).

The score is in 4/4 time and features a key signature of three sharps (F#, C#, G#). The vocal soloist part includes the lyrics: "galt ihm Jährt der Glorien Kind! In Kantenpfeifen lachend wie er ist!"

Dynamic markings include *mf* (mezzo-forte), *p* (piano), *cresc.* (crescendo), and *al* (all). The score includes various musical notations such as triplets, slurs, and crescendo markings.

Fl.

Ob.

Cl. B.

Fg.

Cor. F.

3Tr. F.

Trb.

Kg.

Les Campea-dor im Mayal - Hoff-jestral - des Ländes

Fl.

Ob.

Cl. B.

Kg.

Trb.

C.B.

Fl.

Ob.

Cl.
B.

Fg.

Cor.
F.

3 Tr.
F.

Trb.

Kg.

Viol.

V.

Vcl.

CB.

Übermuth, mein Geld in glühend blühender Pflanz, bei hohes-Adel die wehrt, er

arco.

arco.

arco.

arco.

arco.

Allegro molto.

381

FL. *alleg.*

Ob. *alleg.*

Cl. *in A.*

Eg. *alleg.*

Cor. E.

3Tr. F.

Trb. *Tuba.*

Kg.

Castiliens Holz, Cam - pe - a - dor! -

S. *Ring! Ring! — u. juchel — — —*

T. *Ring! Ring! — u. juchel — — —*

B.

Fl. *cresc.*

Fl. *cresc.*

Fl. *cresc.*

Fl. *cresc.*

Fl. *cresc.*

Allegro molto.

2696

Fl.
 Ob.
 Cl.
 Fg.
 Trb.
 Timp.
 Tr.
 S.
 T.
 B.
 Cu.
 T.
 Cu.
 C.B.

al
tr
p
sempre p
espr.

limit der Glocken Kund.
 In Fern- und fernem Lande es weilt!

limit der Glocken Kund.
 In Fern- und fernem Lande es weilt!

462

Handwritten musical score for "Choral 115". The score is written on aged, yellowed paper and includes parts for the following instruments and voices:

- FL** (Flute)
- Ob** (Oboe)
- Cl. A.** (Clarinet in A)
- Fg** (Fagott/Bassoon)
- Cor. E.** (Cornet in E)
- 3 Tr. F.** (Three Trumpets in F)
- Trb.** (Trombone)
- Timp.** (Timpani)
- Tu.** (Tuba)
- S. A.** (Soprano Alto)
- T.** (Tenor)
- B.** (Bass)
- Fl.** (Piano Flute)
- V.** (Violin)
- Vcl.** (Violoncello)
- C.B.** (Cello/Bass)

The vocal parts (S. A., T., B.) have lyrics in French:

— in l'air - sen-façon l'été et nuit! — en l'air

— in l'air - sen-façon l'été et nuit! — en l'air

— in l'air - sen-façon l'été et nuit! — en l'air

The score includes various musical notations such as notes, rests, and dynamic markings like "cresc." and "tr". The word "Choral" is written above the vocal parts and the piano section.

Fl.

Ob.

Cl.
A

Fg.

Cor.
E.

Str.
E.

Timp.

S.
ad.

T.

B.

tr.

r.

coll.

C.B.

mit und Ol - - - lau! frei im- per Land!

mit und Ol - - - lau! frei im- per Land!

FL. *Flauto*

Ob. *Oboe*

Cl. *Clarinete*

Fg. *Fagotto*

Cor. *Coro*

3 Tr. *3 Trombe*

Tim. *Timpani*

S. *Soprano*

A. *Alto*

— *Im* Gult - - - mond ge - - - fal - - - len, das Ding

T. *Tenor*

— *Im* Gult - - - mond ge - - - fal - - - len, das Ding

B. *Bass*

Vi. *Viola*

V. *Violoncello*

Viol. *Violone*

C.B. *Contrabasso*

116

Fl.

Ob.

Cl. A.

Fg.

Cor. E.

3 Tr. F.

Timp.

S.

A.

T.

B.

V.

V.

Cell.

C.B.

in - der - - runde! Der Geliebte ge - - fallen! Das Kind über-

Handwritten musical score for "L'air de la bataille" by G. Fauré. The score is for a full orchestra and voices. It features staves for Flute (Fl.), Oboe (Ob.), Clarinet in A (Cl. A.), Bassoon (Fg.), Cor Anglais (Cor. E.), String Ensemble (Str. F.), Trumpets (Tr. B.), Trombones (Tr. B.), Tenor (T.), Bass (B.), Violins (V.), Violas (V.), Cellos (C.), and Double Basses (B.). The music is in 3/4 time and G major. The vocal parts have lyrics in French: "L'air de la bataille in's blü-ti-ya l'air! - Quel Mon-tes -". The score includes various musical notations such as notes, rests, dynamics (f, mf, p), and articulation marks.

Handwritten musical score for a symphony orchestra and vocal soloists. The score is written in G major (one sharp) and 4/4 time. The instruments and parts are:

- Fl.** (Flute): Features a triplet of eighth notes in the first measure.
- Ob.** (Oboe): Plays a sustained note with a fermata.
- Cl. A.** (Clarinet in A): Plays a sustained note with a fermata.
- Fg.** (Fagott): Plays a sustained note with a fermata.
- Cor. E.** (Cornet in E): Plays a sustained note with a fermata.
- 3 Tr. F.** (Three Trumpets in F): Plays a sustained note with a fermata.
- Trb.** (Trumpet): Plays a sustained note with a fermata.
- Temp.** (Timpani): Plays a sustained note with a fermata.
- Tr.** (Trombone): Plays a sustained note with a fermata.
- S. A.** (Soprano): Singing the melody with lyrics: "do - - - ca. Gail der, o Gail!"
- T.** (Tenor): Singing the melody with lyrics: "do - - - ca. Gail der, o Gail!"
- B.** (Bass): Singing the melody with lyrics: "do - - - ca. Gail der, o Gail!"
- Vi.** (Violin): Plays a sustained note with a fermata.
- V.** (Viola): Plays a sustained note with a fermata.
- Cell.** (Cello): Plays a sustained note with a fermata.
- CB.** (Double Bass): Plays a sustained note with a fermata.

The score is written on 18 staves. The vocal parts (S. A., T., B.) are written in a separate system below the instrumental parts. The instrumental parts are grouped by brackets. The lyrics are written below the vocal staves.

Handwritten musical score for "Les Femmes d'Alger" by Camille Saint-Saëns. The score is on aged, yellowed paper and includes staves for various instruments and voices. The instruments shown are Flute (Fl.), Oboe (Ob.), Clarinet in A (Cl. A.), Bassoon (Fg.), Cor Anglais (Cor. E.), 3rd Trumpet (3Tr. F.), Trombone (Trb.), Timpani (Timp.), and Tuba (Tt.). The vocal parts are Soprano (S. a.), Tenor (T.), Bass (B.), Violin (V.), Viola (V.), and Cello/Double Bass (Cb.). The lyrics are in French: "Gail Mon - tes - - do - - - ca! - Gail dir - - o". The score is numbered 2696 at the bottom.

Allegro maestoso. (Die Viertel sein frischer der Galben.)

FL. *(Die Beyer haben geirrt. Der König hat den Herold zu Lanten angenommen. Ihn zu*

Ob. *Teile haben Kamere, Lige, Eater und Gefolge. Tragen, Kisthen Lente, viele Gassen,*

Cl. *(mut. in B.) La und Gassen, glühend gassenichte mürische Frauen werden im dem Könige*

Fg. *vorhergesehen.)*

Cor. E. *Es H. B.*

3 Tr. Es. *mf*

Trb. *mf*

Timp. *f*

Tr. *f*

S. *f*

T. *f*

B. *f*

M. *f*

R. *f*

Cell. *f*

C.B. *f*

Allegro maestoso (Die Viertel sein frischer der Galben.)

poco più f

poco più f

poco più f

poco più f

poco più f

poco più f

A handwritten musical score for orchestra and piano. The score is written on ten staves. The top five staves are for woodwinds: Piccolo (Picc.), Flute (Fl.), Oboe (Ob.), Clarinet B-flat (Cl. B.), and Bassoon (Fg.). The next two staves are for strings: Violins (Viol.) and Violas (Vla.). Below these are three staves for percussion: Timpani (Timp.), Snare Drum (Tr.), and Cymbals (Cym.). The bottom two staves are for Piano (P.) and Double Basses (Cb.). The music is in G major (one sharp) and 4/4 time. It features various dynamics such as *f*, *p*, *cresc.*, and *ten.*. There are also performance markings like *in B.* and *Suba*. The score includes many accidentals and articulation marks. On the right margin, there are blue ink annotations: a large 'b' and several smaller 'b's and 'r's. At the very bottom, there is a circled 'C' and some other scribbles. The page number '116' is written at the bottom center.

Ma. No. 12.

Picc. *Fl.* *Ob.* *Cl. B.* *Fg.* *Cor. F.* *3 Tr. Es.* *Trb.* *Temp.* *Vl.* *V.* *Vcll.* *C.B.*

al *f* *f* *mf* *f* *mf*

2096

Score for a symphonic orchestra, page 385. The score is written for the following instruments:

- Picc.
- Fl.
- Ob.
- Cl. B.
- Fg.
- Cor. Es.
- 3Tr. E.
- Trb.
- Timp.
- Pl.
- F.
- Vcl.
- C.B.

The score is in 4/4 time and features a key signature of two flats (B-flat and E-flat). The music is marked with various dynamics and articulations, including *mf*, *cresc.*, *f*, *p*, and *in Es.*. The score is divided into two systems, with the first system ending at measure 24 and the second system starting at measure 25. The bottom of the page is marked with the number 2696.

Handwritten musical score for a symphony, page 118. The score is written for a full orchestra and includes the following parts:

- Picc.
- Fl.
- Ob.
- Cl. B.
- Fg.
- Cor. Es.
- 3 Tr. E.
- Trb.
- Time.
- V.
- F.
- Vcl.
- C.B.

The score is written in 4/4 time and features various musical notations, including dynamics (mf, cresc., f), articulation (accents), and phrasing (slurs, ties). The key signature is one flat (B-flat). The score is divided into measures by vertical bar lines. The bottom of the page shows the page number 118 and the number 2696.

Handwritten musical score for orchestra and piano. The score is written on multiple staves, including woodwinds (Flute, Oboe, Clarinet in B-flat), strings (Violin, Viola, Cello, Double Bass), percussion (Timpani, Snare, Cymbals), and piano (Piano). The notation includes various musical symbols such as notes, rests, and dynamic markings like *guc* and *luc*. The score is organized into measures, with some measures containing triplets. The key signature is B-flat major, and the time signature is 4/4.

Fl.
Ob.
Cl.
B.
Fg.
Cor.
Es.
3 Tr.
E.
Trb.
Timp.
P.
V.
C.B.

#7

Handwritten musical score for a symphony orchestra, page 119. The score is written in G major (one sharp) and 4/4 time. The instruments and their parts are:

- Picc.** (Piccolo): Treble clef, playing a melodic line with trills and grace notes.
- Fl.** (Flute): Treble clef, playing a melodic line with trills and grace notes.
- Ob.** (Oboe): Treble clef, playing a melodic line with trills and grace notes.
- Cl. B.** (Bass Clarinet): Treble clef, playing a melodic line with trills and grace notes.
- Fg.** (Fagotto): Bass clef, playing a melodic line with trills and grace notes.
- Cor. Es.** (Corni in E-flat): Treble clef, playing a melodic line with trills and grace notes.
- 3 Tr. E.** (Trumpets in E-flat): Treble clef, playing a melodic line with trills and grace notes.
- Tr. b.** (Trumpets in B-flat): Bass clef, playing a melodic line with trills and grace notes.
- Timp.** (Timpani): Bass clef, playing a rhythmic pattern.
- Vi.** (Violins): Treble clef, playing a melodic line with trills and grace notes.
- V.** (Violas): Bass clef, playing a melodic line with trills and grace notes.
- Cel.** (Cello): Bass clef, playing a melodic line with trills and grace notes.
- B.** (Double Bass): Bass clef, playing a melodic line with trills and grace notes.

The score is marked with **119** at the top right and bottom center. The page number **2696** is written at the bottom right. The manuscript is on aged paper with some staining and a blue mark on the left margin.

Handwritten musical score for "The Swan" by Camille Saint-Saëns. The score is written on multiple staves, including Piccolo, Flute, Oboe, Clarinet, Bassoon, Trombone, Trumpet, and Percussion. The music is in 3/4 time and features a variety of musical notations, including triplets, slurs, and dynamic markings like *mf*. The score is handwritten in ink on aged paper.

4

Picc.

Fl.

Ob.

Cl.
B.

Fg. *a2*

Cor.
Es.

3 Tr.
E.

Trb.

Temp.

p

more

f

f

f

Score for orchestra and piano, measures 124-129.

Instrumentation: Piccolo, Flute, Oboe, Clarinet in B-flat, Bassoon, Trumpet in F, Trombone, Tuba, Timpani, Piano.

Measures 124-129:

- Piccolo:** Rests in measures 124-125. Enters in measure 126 with a melodic line.
- Flute:** Rests in measures 124-125. Enters in measure 126 with a melodic line.
- Oboe:** Rests in measures 124-125. Enters in measure 126 with a melodic line.
- Clarinet in B-flat:** Rests in measures 124-125. Enters in measure 126 with a melodic line.
- Bassoon:** Rests in measures 124-125. Enters in measure 126 with a melodic line.
- Trumpet in F:** Rests in measures 124-125. Enters in measure 126 with a melodic line.
- Trombone:** Rests in measures 124-125. Enters in measure 126 with a melodic line.
- Tuba:** Rests in measures 124-125. Enters in measure 126 with a melodic line.
- Timpani:** Rests in measures 124-125. Enters in measure 126 with a melodic line.
- Piano:** Rests in measures 124-125. Enters in measure 126 with a melodic line.

Dynamic markings: *cresc.* (Oboe, Clarinet in B-flat, Bassoon, Trumpet in F, Trombone, Tuba, Timpani), *f* (Flute, Piccolo, Piano).

Other markings: *a2* (Flute, Piccolo), *tr* (Timpani), *Piatti* (Piano).

[illegible]

Pic. *luc.*
 Fl. *p* *cresc.* *p* *cresc.*
 Ob. *p* *II. p* *cresc.* *I.*
 Cl. B. *p* *cresc.* *p* *cresc.*
 Fg. *p* *cresc.* *p* *cresc.*
 Cor. Es.
 Str. Es. *I.* *p*
 Trb. *p* *III.* *Tuba*
 Timp.
 Vl. *p* *cresc.* *p* *cresc.*
 V. *p* *cresc.* *p* *cresc.*
 T. *p* *cresc.* *p* *cresc.*
 Cu. *pizz.* *cresc.* *arco* *cresc.*
 C.B. *pizz.* *cresc.* *arco* *cresc.*

Handwritten musical score for orchestra and piano, page 394. The score is written in G major (one sharp) and 4/4 time. The instruments and parts are:

- Picc.** (Piccolo): Flute in G major, playing a melodic line with trills and grace notes.
- Fl.** (Flute): Flute in G major, playing a melodic line with trills and grace notes.
- Ob.** (Oboe): Oboe in G major, playing a melodic line with trills and grace notes.
- Cl. B.** (Clarinet in B-flat): Clarinet in B-flat, playing a melodic line with trills and grace notes.
- Fg.** (Fagotto): Bassoon in G major, playing a melodic line with trills and grace notes.
- Cor. Es.** (Corni in E-flat): Two parts, playing a melodic line with trills and grace notes.
- Tr. Es.** (Trumpet in E-flat): Three parts, playing a melodic line with trills and grace notes.
- Tr. b.** (Trumpet in B-flat): Two parts, playing a melodic line with trills and grace notes.
- Temp.** (Timpani): Timpani, playing a rhythmic pattern.
- P.** (Piano): Piano, playing a melodic line with trills and grace notes.
- Vl.** (Violin): Violin, playing a melodic line with trills and grace notes.
- V.** (Viola): Viola, playing a melodic line with trills and grace notes.
- Vcll.** (Violoncello): Violoncello, playing a melodic line with trills and grace notes.
- C.B.** (Contrabasso): Contrabasso, playing a melodic line with trills and grace notes.

The score includes various musical notations such as notes, rests, trills, grace notes, and dynamic markings (p, f, ff). The page number 394 is visible in the top left corner.

Handwritten musical score for "Die Meistersinger von Nürnberg" by Richard Wagner. The score is written on ten staves, each labeled with an instrument or voice part. The key signature is one flat (B-flat), and the time signature is common time (C). The notation includes various musical symbols such as notes, rests, accidentals, and dynamic markings.

The staves are labeled as follows:

- Picc. (Piccolo)
- Fl. (Flute)
- Ob. (Oboe)
- Cl. B. (Clarinet in B-flat)
- B. Cl. B. (Bass Clarinet in B-flat)
- Fg. (Fagott/Bassoon)
- Cor. Es. (Cor Anglais/Euphonium)
- 3 Tr. Es. (Three Trumpets in E-flat)
- Trb. (Trombone)
- Temp. (Timpani)
- P. (Percussion)

The score includes various musical notations such as notes, rests, accidentals, and dynamic markings like *f* (forte), *p* (piano), and *cresc.* (crescendo). There are also markings for *tr* (trill) and *tr* (trill) in the Timpani part. The bottom of the page features the handwritten text: "Die Meistersinger von Nürnberg" and "Richard Wagner".

Handwritten musical score for "The Rose Tree" featuring four staves: Treble (R), Treble (T), Alto (A), and Bass (C.B.). The score is in 2/4 time with a key signature of one flat. It includes dynamic markings like *f* and *p*, and crescendo/decrescendo hairpins. The piece concludes with a double bar line and a repeat sign.

Tranquillo.

b

h

Picc. *f* *3* *125*
 FL. *f* *3*
 Ob. *f* *3*
 Cl. B. *f* *3*
 B. Cl. B. *f* *3*
 Fg. *f* *3*
 Cor. Es. *f* *3*
 Str. Es. *f* *3*
 Tr. L. *f* *3*
 Timp. *f* *3*
 Trgl. *f* *3*
 P. *f* *3*
 T. *f* *3*
 B. *f* *3*
 Vl. *f* *3*
 V. *f* *3*
 C.B. *f* *3*

(Die Mauren - Könige:) O He - my, He - my

125 2696

Tranquillo.

Handwritten musical score for "Die Lorelei" by Robert Schumann. The score is for a full orchestra and voice. It includes staves for Flute (Fl.), Oboe (Ob.), Clarinet in B-flat (Cl. B.), Bassoon (Fg.), Cor Anglais (Cor. Es.), Trumpet (T.), Trombone (B.), Violin (v.), Viola (v.), and Double Bass (B.). The music is in 3/4 time, key of B-flat major, and marked "Allegretto". The lyrics are in German: "Werft, dein Horn im Rausch und Klang, füllt uns mit deinem Klang und dein-her-her." The score is handwritten on aged paper with various musical notations including notes, rests, and dynamic markings like "p" and "f".

Fl.
 Ob.
 Cl. B.
 Fg.
 Cor. Es.
 Trgl.
 T.
 B.
 Vl.
 V.
 Cell.
 C.B.

Tenor: *Stark. Das Glück man nicht sollt, da- für sind unsern Gauen, und Tausend, Nacht und*
 Bass: *Stark. Das Glück man nicht sollt, da- für sind unsern Gauen, und Tausend, Nacht und*

pp
pp
pp

Handwritten musical score for "Die Lorelei" by Robert Schumann. The score is for a full orchestra and voice. It includes staves for Flute, Oboe, Clarinet in B-flat, Bassoon, Horn, Trumpet, Trombone, and Voice. The music is in 3/4 time and G major. The lyrics are in German: "Gold, wir nicht im Fl - u - sa. Lamm, der Berg und mich, wir wissen wir den Tod! Lamm". The score is handwritten and shows signs of age, with some ink bleed-through from the reverse side.

FL. *al*

Ob. *p*

Cl. B. *p*

Fg. *p*

Cor. Es. *p*

Trgl. *p*

Timp.

T. *dir!* *Rein Rufen wir den Feind an! Ihr! Ihr! Ihr!* *al*

B. *al*

S. *al*

Chor.

T. *al*

B. *al*

M. *p* *arco*

R. *p* *arco*

Cell. *f*

C.B. *f*

Handwritten musical score for "Die Schöpfung" (The Creation) by Felix Mendelssohn. The score is written on ten staves, with the top five staves for vocal parts and the bottom five for instrumental parts. The key signature is B-flat major (two flats), and the time signature is 4/4.

Vocal Parts:

- Fl.** (Flute): Melodic line with various ornaments and trills.
- Ob.** (Oboe): Melodic line with various ornaments and trills.
- Cl.** (Clarinet): Melodic line with various ornaments and trills.
- Fag.** (Bassoon): Melodic line with various ornaments and trills.
- Cor.** (Cor Anglais): Melodic line with various ornaments and trills.
- Es.** (Euphonium): Melodic line with various ornaments and trills.
- Trgl.** (Trumpet): Melodic line with various ornaments and trills.
- Timp.** (Timpani): Melodic line with various ornaments and trills.
- S. A.** (Soprano): Melodic line with lyrics: "Ihu, der Gottgeborne" and "Gloria Cam-pe-a-dor!"
- T.** (Tenor): Melodic line with lyrics: "Ihu, der Gottgeborne" and "Gloria Cam-pe-a-dor!"
- B.** (Bass): Melodic line with lyrics: "Ihu, der Gottgeborne" and "Gloria Cam-pe-a-dor!"

Instrumental Parts:

- VI.** (Violin I): Melodic line with various ornaments and trills.
- V.** (Violin II): Melodic line with various ornaments and trills.
- Viol.** (Viola): Melodic line with various ornaments and trills.
- C.B.** (Cello/Bass): Melodic line with various ornaments and trills.

The score includes various musical notations such as trills, ornaments, and dynamic markings (e.g., *f*, *tr*, *arco*). The lyrics are written in German and Latin, with the Latin text "Gloria Cam-pe-a-dor!" appearing in the vocal parts.

Fl. *leicht*

Ob. *(leicht)*

Cl. *(leicht)*

B. *I^o*

Fag. *(leicht)*

Cor. *Es*

Trgl.

Timp.

König

Herrn nimmst du dich, der Götter, der Götter?

T. *Tenore*

Mauren - Könige.

Nur nimmst du dich, der Götter, der Götter!

B. *Basse*

VI. *mf*

V. *mf*

Vcll. *mf*

C.B. *mf*

colla parte

127

403

Fl. *p* *cresc.*

Ob. *p* *cresc.*

Cl. *p* *cresc.*

B. *p* *cresc.*

Tag. *p* *cresc.*

Cor. *p* *cresc.*

Es. *p* *cresc.*

Tr. *f*

Tim.

Kon. *p*

fröhlich, mitunter heftig, dann! der Bid! und so singt und ruft und thut!

S. *f*

A. *f*

T. *f*

B. *f*

Chor.

Chor

colla parte

Vi. *p*

V. *p*

Vel. *p*

CB. *p*

colla parte

2696

127

10

44

Handwritten musical score for orchestral instruments. The staves are labeled: Fl. (Flute), Cl. (Clarinet), Bass Cl. (Bass Clarinet), Fag. (Bassoon), Cor. (Horn), Trgl. (Trumpet), Timp. (Timpani), and Korn. (Cornet). The music is in 2/4 time, with a key signature of two flats (B-flat and E-flat). The score includes various musical notations such as notes, rests, and dynamic markings like *pp* (pianissimo) and *tr* (trill).

Handwritten musical score for vocal parts and piano accompaniment. The vocal parts are labeled: S. (Soprano), A. (Alto), T. (Tenor), and B. (Bass). The piano accompaniment includes staves for V. (Violin), V. (Viola), C. (Cello), and B. (Bass). The lyrics are in German, and the music is in 2/4 time with a key signature of two flats. The lyrics are: *fißt' er hin, was Trübsal sprach ihm merke: der Ged! und - sich selbst Rief - und*.

Moderato. 116.5

Fla. Fl. Eb Cl. Bass Cl. Fag. Cor. Es. Tr. Tbl. Temp. Bch. Kon.

b 4

10

König Wo. a. b. m.

Moderato.

S. A. T. B. Vl. V. Vcll.

Herr! Herr!

Fl. ³ *p*

Ob.

Cl. *p*

Bass Cl. *p*

Fag.

Cor.

Horn.

would Castilians food? Whine for us minnow from!

Trp. *p*

Pelax. O from! with hand to the lantern with eye from

Ob.

Cl.

Bass Cl.

Fag.

Chim.

Chimene Whif! Left of me gift you bli. from

Trp.

Chimene Whif! Left of me gift you bli. from

Vi. *p* *piex.*

V. *p* *piex.*

V. *p* *piex.*

Cb. *p* *piex.*

Fl

Ob.

Cl.

Bass. Cl.

Fag.

Cor E

Chim.

Alv. Fan.

Calvo.

Vi.

V.

Viol.

CB.

Ich bleib' zu tiefen des Rauchs! Wart!

(Alvar Jarez tritt auf.)

Calvo. O pfaffen König! Al- war nicht!

p cresc.

p cresc.

p cresc.

p cresc.

p cresc.

p cresc.

IV. Scene.

128 *Allegro moderato.*

Fl. *f*

Ob. *f*

Engl. Horn

Cl. *f*

Bass Cl.

Fag. *f*

Cor. E

Timp. *f*

Alr. Ten. *f*

Guil. Ein, o König, bring' anstündig das Reichthum herbei! Chi - me - ne

Allegro moderato.

VI. *f*

V. *f*

Vcll. *f*

C.B. *f*

128 *Allegro moderato.*

Fl.

Ob.

Engl. Horn

Cl.

Bass-cl.

Fag.

Cor. E

Alv.
Tan.

Leinwand schneit ge-weißt, im Kampf schneidest du dich! zu Leinwand schneidest du!

VI.

V.

I.

Vcll.

II.

Handwritten musical score for measures 128-129. The score is written for the following instruments: Flute (Fl.), Oboe (Ob.), English Horn (Engl. Horn), Clarinet (Cl.), Bass Clarinet (Bass Cl.), Cor Anglais (Cor. E.), and Timpani (Timp.). The key signature is D major (two sharps). The time signature is 4/4. The score includes various musical notations such as notes, rests, and dynamic markings like *cresc.* and *f*. There are also handwritten annotations in blue ink, including the number '4' and the number '129' in the top right corner. The manuscript is on aged, yellowed paper.

Chimene. Hollands night!

Alv.
Zan.

für!

Der Himmelskronenbaum und flücht den ird. Gult-

Handwritten musical score for Violins I and II, Viola, Violoncello, and Contrabasso. The score is in G major (one sharp) and 4/4 time. It features a complex melodic line for the strings, with triplets and sixteenth notes. The Violoncello part includes a "22" marking. The Contrabasso part includes an "arco" marking.

Fl.

Ob.

Engl. Horn

Cl.

Bass Cl.

Fag.

Cor E

Timp.

Chor.

las' ich las' auf der Himmelstür, und seiner Augen Lichte mich leucht' und strahlend aus!

Mr. Fa.

Vi.

V.

Vcll.

Cb.

Fl. *p*

Ob. *p*

Cl. *p*

Fag. *p*

Cor. E

Trmp. *tr*

Chor.

Knoffenig! Knoffenig — und ich muß tragen kann!

Alr. *fer*

C'fermief an!

Vl. *p* *cresc.* *pp*

V. *p* *cresc.* *pp*

Viol. *f* *cresc.* *pp*

C.B. *p* *cresc.* *pp*

Fl. *p* *cresc.*

Cl. *p*

Cl. *p*

Chor. *Waf. hast du so erfüllt mein Lied! Ihn geliebten, den ich fassen soll. Ca-*

Vi. *p*

V. *p*

Vcl. *p*

C.B. *p*

130 *p*

Fl. *p*

Cl. *p*

Clar. *p*

Fag. *p*

Chor. *sti - liers G - ra Wissen und Glang — Ihr müßigfeimen Dis - fackung und*

Vi. *p*

V. *p*

Vcl. *p*

C.B. *p*

Fl. *p* *f* *p* *espr.*

Ob. *p* *f* *p* *espr.*

Cl. *p* *f* *p* *espr.*

Tag. *cresc.* *f*

Cor. *in f* *p* *espr.*

Timp. *in f*

Harp.

Chim. *(In die Mitte tretend)*

al. bei Hoffmanns Schrift, da nicht ab, nur — pfeifen verbleibt. All. magst du

Vi. *cresc.* *pp*

V. *cresc.* *pp* *f* *espr.*

Vcl. *f* *espr.*

C.B. *cresc.* *f* *espr.*

arco

Ob. *cl.* *Bass-cl.* *Trg.* *Cor.* *Trg.* *Harp.* *Chi.*

tr-singling!

Alvar *Ernst*

Alvar Fanon

De l'histoire de l'humanité, la science de la vie, la science de la mort.

ten. *ten.* *ten.* *ten.* *Allegro.*

VI. *V.* *Vcll.* *C.B.*

Allegro.

Fl.
Ob.
Cl.
Bass Cl.
Fag.
Cor. E.
Tr. F.
Tbn.
Timp.

44

Alv.
Ten.

her! Sie mich be - fangt zu der ge - facht. tief, dunkel, so naht!

S.
A.
T.
B.

Chor.
Chor.

Vi.
V.
Vi.
Cb.

V. Scene

132

Fl. *all.*

Cl. *8*

Cl. *8*

Bass Cl.

Fag.

Cor E.

a2 *37. F.*

a2

tr

tr

Timp.

Alv. *tan.*

Gril! Campea - der!

Ruy Diaz tritt auf.

S. A.

T.

B.

Campea - der sing ge - wisst!

Campea - der sing ge - wisst, Campe - a - der sing ge -

V.

V.

Vcl.

C.B.

Fl. *3*

Ob. *3*

Cl. *3*

Fag. *3*

Cor. *3*

Tr. *3*

Tbc. *3*

Temp. *tr*

S. A. *3*

T. *3*

B. *3*

VI. *3*

V. *3*

Vcll. *3*

C.B. *3*

Campea dor fieg-ge-riest! Campea dor fieg-ge-riest! Lof fieg-ge-riest! Lof fieg-ge-riest!

riest! Campe-a-dor! fieg-ge-riest! Gail! Gail! Lof fieg-ge-riest! Lof fieg-ge-riest!

riest! Campe-a-dor! fieg-ge-riest! fieg-ge-riest! Lof fieg-ge-riest! Lof fieg-ge-riest!

Picc. Fl. Ob. Cl. Fag. Cor. Es. Tr. Tbc. Timp. Beck.

S. A. T. B. V. V. Vcll C.B.

mannte, der Eid, und a - - - eig'ne Reich - und Thron!

mannte, der Eid - und a - - - eig'ne Reich - und Thron!

2696

Handwritten musical score for "Die Lorelei" by Robert Schumann, Op. 13, No. 1. The score is for a full orchestra and includes parts for Flute, Oboe, Clarinet, Bassoon, Trumpet, Trombone, Tuba, Timpani, and Cymbals. The music is in 3/4 time and features a prominent melody in the Clarinet and Bassoon parts. The score is written on yellowed paper with black ink.

Der König.

Miner Bid! so far fortune again. success, but friends

[illegible]

Fl.
 Al.
 Cl.
 Bass
 Cl.
 Fag.
 Cor.
 Es.
 Tbc.
 Trp.

Horn.
 Bass.
 Tuba.

Horn. Casti-licus Luft, mein Feld zum Krieg von Gott ge-panzt, O komm' zu unserm

Bass.
 Tuba.

Diex

Vl.
 V.
 Vcl.
 Cb.

Fl.

Ob.

Cl.

Bass
Cl.

Fag.

Cor.
Es

Thi.

Kon.

Kö - nig Leucht.

Thax.

Winn kö-nig immer noch so schön sich selbst und seinen Leucht hang, das

VI.

V.

Vcll.

C.B.

arco

p

Fl.
 Cl.
 Bass
 Cl.
 Fag.

Tri.
 Kon.

zum Leben für immer Tugend

Horn

Willy' ich nicht den Gnom pflicht, sondern Valencien die be-gang!

VI.
 V.
 VII.
 CB.

Fl.

Ob.

Cl.

Bass Cl.

Fag.

Cor.

Tbl.

Kön.

Het-mün fin San-dan-ja, Val-du-ern, Car-dè-na-gut's, und Bel-so-rad in li-nend thim-men

Vl.

V.

Vcl.

C.B.

Fl. *I*
 Ob.
 Cl.
 Bass
 Cl.
 Fag.
 Cor.
 Es.
 Kon.

Hamme den Grimm! *stehst* - du - vor dem Feinde als Leutnant

VI.
 V.
 Vla.
 C.B.

Fl. *Solo*
 Ob. *Solo*
 Cl.
 Bass
 Cl.
 Fag.
 Cor.
 Es.
 Kon.

Land *schon* - geht der neue Tag an - Hell!

Fl. *espr.* *cresc.* *f*

Ob. *p* *cresc.* *mf* *f*

Cl. *p* *mf* *f*

Bass. *p* *mf* *f*

Cl. *p* *mf* *f*

Fag. *p* *mf* *f*

Cor. *mf* *f*

Es. *mf* *f*

Chin. *mf* *f*

Kon. *mf* *f*

Von Freude der Lie - be, mit'innigst! tiefsteh'ig und Chi - me - rens

Drum. *mf* *f*

VI. *arco* *p* *f*

VI. *arco* *p* *f*

V. *arco* *p* *f*

Vcl. *arco* *p* *f*

CB. *arco* *p* *f*

Andante.

Fl. *Ob.* *Cl.* *Bass Cl.* *Fag.* *Cor F.* *Chim.* *Körn.*

f. *espr.* *pp* *p*

Grund!

Diap.

*Ruy Diaz.**Überwältigt, tot, den in unperfekter Nacht, of misstraut**Andante.*

Vi. *V.* *Vcll.* *C.B.*

Fl. *p*

Ob. *p*

Cl. *p*

Bass Cl. *p*

Fag. *p*

Cor.

Chim. *Chimene.*

Diaz. *Chimene. Es ist kein Traume, ist eine erfüllte Hoff. das Wort sind Leben, das dem Tod bes.*

Chimene, ein Traum, verblüht.

136 *ten.*

Fl. *ten.*

Ob. *ten.*

Cl. *ten.*

Bass Cl.

Chim. *gewinnst.*

Diaz. *Es leucht uns das Leben, das Wort ist: Liebe! und ich bin ich*

Vi. *pp* *cresc.*

V. *pp* *cresc.*

Vcll. *pp* *cresc.*

C.B. *pp* *cresc.*

Fl. *p*

Ob. *p*

Cl. *p*

Bass
a. *p*

4 Fag. *p*

Cor. *I. in E* *p*

Chim.

In meine Trüb' pflegt sich Herd' ein. La m'ill' dief p'f'ind will dief n'ing grü. Ben!

Diap. *dim!* *Und soll fo*

VI. *p*

V. *p*

Vcllo *p*

C.B. *p*

Cello I. *ungetheilt*

Cello II.

Bass
Cl.
Fag.
Cor. I.
Chim.

Es ist ein

Bar.
hessens in Laben bis zur Klai - ren, fihend an demselben ein goldenes Kreuz!

VI.
V.
Vcll.
C.B.

ppp divisi
divisi
p

137

Cl.
Fag.
Chim.

cresc.
Lorenz - ein unbekannt - ter Mensch. o Gott im Himmel laß ihn unsern weis - sen, es ist ein

Bar.
es ist ein Lorenz ein unbekannt - ter Mensch. o Gott im Himmel laß ihn unsern, es

VI.
V.
Vcll.
C.B.

ppp
espr.
cresc.
cresc.

137

Fl. *p* *cresc.*

Ob.

Cl. *cresc.* *cresc.*

Fag. *cresc.* *cresc.*

Cor.

Chim.

Heim - ist ein untrübter Hafer, o Gott im Himmel laß sie reich werden, Gott im

ist ein Heim - ist ein untrübter Hafer, o Himmel laß sie reich werden, Gott im

Vl. *cresc.*

V. *cresc.*

Vcll.

C.B.

Handwritten musical score for Violins I and II, and Violas. The score is on aged paper and shows measures 128 to 130. The Violin I part (V.) has a melodic line with dynamics like "dim." and "pp". The Violin II part (V.) has a similar melodic line. The Viola part (VZ.) has a more rhythmic, arpeggiated accompaniment. The score includes various musical notations such as notes, rests, and dynamic markings.

Fl. *cresc.* *dim.*

Ob. *cresc.* *dim.*

Cl. *dim.*

Bass. Cl. *dim.*

Fag.

Cor.

Tr.

Thi.

Temp. *tr.* *tr.* *(Cis nach C.)*

Drum.

Und nun, Chöre, o mein Gott, dir sing' mein aller

VZ. *(Kein cresc.)*

V. *(Kein cresc.)*

Voll. *(Kein cresc.)*

C.B. *pizz.*

Fl. *cresc.*

Ob. *cresc.*

Cl. *cresc.*

Bass-Cl. *cresc.*

Eup. *cresc.*

Cor.

Tr. *in Es* *cresc.*

Tbi. *p* *cresc.*

Timp. *cresc.*

Mar.

O- fimm! Lommt und lallt Velle!

Im Jammal felling

VI. *cresc. 9*

V. *cresc.*

Vcll. *cresc.*

C.B. *cresc.*

Fl. *Flauto*

Ob. *Oboe*

Cl. *Clarinete*

Cor. *Coro*

Tbi. *Trombe*

Timp. *Trompe*

Bass. *Bass*

for-mi-ni-geant Texora! sind be-geant-min-Tei, sum-af-ten be-geant-ner-Lu-ge! Chi-me-ne-ke-ge

V. *Viola*

V. *Violoncello*

Vclli. *Violoncello*

C.B. *Contrabasso*

à Saite. sehr breit

à Saite. sehr breit

I. sehr breit

II. sehr breit

Flaut. *ad lib.*
Lieben, all mein Lieben, now Gott die Na - tur mit Ge - nuss zu prei - sen! - O Lie - be

Viol. I. *ad lib.*
Viol. II. *ad lib.*
Viol. III. *ad lib.*
Viola *ad lib.*
Cello *ad lib.*
Bass *ad lib.*

Fl. *ad lib.*
Ob. *ad lib.*
Cl. *ad lib.*
Bass Cl. *ad lib.*
I. Fag. *ad lib.*
II. Fag. *ad lib.*
Cor. I. *ad lib.*
Cor. II. *ad lib.*
Flaut. *ad lib.*
Liebe, O - heim frey - mach und! *! Ray Diaz magneist*

Viol. I. *ad lib.*
Viol. II. *ad lib.*
Viol. III. *ad lib.*
Viola *ad lib.*
Cello *ad lib.*
Bass *ad lib.*

Of
 Cl. B.
 Bass.
 Cl.
 I.
 I.
 Cor.
 Es

Chimereens fand, sie traten in die Mitte der Scene

vor den Bischof, welcher den Beginn ihrer feier spricht.

Cello
 Bass

Luzyn Calvo.

der Kampf jener

VI.
 V.
 V.
 p
 cresc.

[illegible]

Handwritten musical score for orchestra and choir. The score includes parts for Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Bassoon (Bass. Cl.), Trombone (3 Tr.), Trumpet (2, 3 Tr.), Timpani (Timp.), and Cymbals (C.). The music is in 4/4 time and features various dynamics and articulations. The tempo/mood is marked *cantabile*. The score is numbered 1411 in the top left and 141 in the bottom left.

*Der Ged' zueht mich zum Gatten dem Melke und Alle, das Feuer im.
singend, eintrösten den Augen!*

Handwritten musical score for choir and strings. The choir parts are for Soprano (S.), Alto (A.), Tenor (T.), and Bass (B.). The string parts are for Violin (V.), Viola (V.), and Cello/Double Bass (Cell. C.). The music is in 4/4 time and features various dynamics and articulations. The tempo/mood is marked *cantabile*. The score is numbered 1411 in the top left and 141 in the bottom left.

Fl.
Ob.
Cl.
B.
Ba.
Eng. H.
Tr.
E♭
Tb.
Timp.

Chorus
La-bant und toll-geht mit' der Hand

Moderato.
Vl.
V.
Vcl.
C.B.

3 Fl. *b b*

Ob. *b b*

Egt.
Hr. *b b*

Cl.
B. *b b*

Cor.
Es *b b*

Ch. *b b*

Vin Tylast nur freiß! Lamm zagt - - - los' new' end

VI. *b b*

V. *b b*

Vcl.
CB. *b b*

Cor.
Es *b b*

Ch. *b b*

Vcl.
CB. *b b*

V. *b b*

VI. *b b*

friend! der fohast foh' gennimm' Luer - gub Of - yful - Vin

Vcl.

143

Full orchestral score for measures 143-145. The score includes parts for Flute (Fl.), Oboe (Ob.), Clarinet in B-flat (Cl. B.), Bassoon (Fg.), Cor Anglais (Cor. Es.), Chimes (Chim.), Violins (V.), Violas (V.), Celli (C.), and Double Basses (Cb.). The tempo is marked *a tempo*. The lyrics for the vocal part are: "Auf Erlebung in die fern Träume mich, wie am - - mer verfuhr; geland' war' es."

Continuation of the full orchestral score for measures 146-148. The tempo is marked *a tempo*. The lyrics for the vocal part are: "Zu H.!" and "in trübten Reife, und". The score includes parts for Flute (Fl.), Oboe (Ob.), Clarinet in B-flat (Cl. B.), Bassoon (Fg.), Cor Anglais (Cor. Es.), Chimes (Chim.), Violins (V.), Violas (V.), Celli (C.), and Double Basses (Cb.). The score features complex rhythmic patterns, including triplets and sixteenth notes, and dynamic markings such as *sf* (sforzando) and *p* (piano).

144

Fl.

Ob.

Cl.
B.

B.Cl.
B.

Fg.

Corn.
Es.

Tr.

Timp.

Chim.

Sinf. : Galt für uns Kopf, in tiefen - mprina Grund! Der finnen

144

2696

Fl.

Ob.

Cl.
B.

B. Cl.
B.

Fg.

Cor.
Es.

Tr.

Timp.

Chim.

Recit.

Chit -- lily miß der Länd' er - klagen! 'Nur so guffaf's, für John's Längor! Babiaca's

Recit.

f

f

f

f

FL.

Ob.

Cl.
B.

B.Cl.
B.

Fg.

Cor.
Es.

Tr.

Temp.

Chor.

Jüngel süßlich, auf dem Baum? Und lauch- und reych die Lufte in Linnen

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2^{te}

3^{te}

4^{te}

5^{te}

6^{te}

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FL.

Ob.

Cl.
B.

B.Cl.
B.

Fg.

Cor.
Es.

Tr.

Temp.

Chim.

Gün - - - den! Am Morgen stü - - - ge bricht ein Bra - - - ges-

Fl.

F.

Ku.

C.B.

Handwritten musical score for a piece titled "Gail der, der Gott zum König er - koe!". The score is written on ten staves, each with a different instrument or voice part. The key signature is one flat (B-flat), and the time signature is 4/4. The score includes various musical notations such as notes, rests, and dynamic markings like "cresc." and "p".

The instruments and voices are:

- Ob. (Oboe)
- Cl. B. (Clarinet B-flat)
- B. A. B. (Bassoon A and B)
- Fg. (Fagott)
- Cor. Es. (Cornet E-flat)
- Tr. Es. (Trumpet E-flat)
- Tr. b. (Trumpet B-flat)
- Temp. (Trompete)
- Chim. (Chimney)
- T. (Tenor)
- B. 1. (Bass 1)
- B. 2. (Bass 2)
- Pl. (Piano)
- V. (Violoncello)
- K. A. (Klarinette A)
- C. B. (Cello B)

The lyrics are written below the vocal staves:

Gail der, der Gott zum König er - koe! Gail der

Gail der, der Gott zum König er - koe! Gail der

Gail der, der Gott zum König er - koe! Gail der

Or.
Cl.
B.
B.C.
B.
Fg.
Cor.
Es.
Timp.
Chim.

La Marmite

T.
B.1
B.2
Tr.
T.
Cb.

Cid, Campe-a - dor, Campeador, Campea - dor!

Soil Campea - - dor, Campeador, Campeador!

Fl. *a2* *sfp* *p*

Ob. *a2* *sfp* *p*

Cl. B. *sfp* *p*

Chim.

Gründest du die Leinwand Reifni: für dasjen antwort! - die jüngsten: Ring im

Vi. *sfp* *p* *cresc.*

V. *sfp* *p* *cresc.*

Cell. *sfp* *p* *cresc.*

Cl. B. *I.*

Chim.

Der! Du hast die Thormat neu mir das Grog! *Wenn Her - bar, wenn Ge -*

Vi. *f* *sfp*

V. *f* *sfp*

Cell. *f* *sfp*

C.B.

Fl. ^{al.}
 Ob.
 Cl. B.
 B. Cl. B.
 Fg.
 Cor. Es.
 Tr. Es.
 Tpt.
 Tmp.
 S. A.
 T.
 B.
 Vl.
 V.
 Vla.
 C.B.

Sei - hen Tu - ge kö - nen fortwählig sind! Lerne fort, zu Gel - - sen.

Sei - hen Tu - ge kö - nen fortwählig sind! Lerne fort, zu Gel - - sen.

2696

Fl.
 Ob.
 Cl.
 B. Cl.
 Fg.
 Cor.
 Es.
 Tr.
 Es.
 Tr.
 B.
 Timp.
 S.
 A.
 T.
 B.
 Fl.
 T.
 Cell.
 C.B.

fa - - ga! Lona foot, in gal - - lan - fa - - ga! Gail Chi - me - - re, Gail Lir

fa - - ga! Lona foot, in gal - - lan - fa - - ga! Gail Chi - me - - re, Gail Lir

720

Fl.

Ob.

Cl. B.

B. B.

Tg.

Cor. Es.

Tr. Es.

Timp.

S. A.

T.

B.

Pl.

Vcl.

Cb.

C.B.

Cid! *Gail Chime - - - - - ne, Gail tir, Cid!*

Cid! *Gail Chime - - - - - ne, Gail tir, Cid!*

tra - - - loco

2696

Fl.
Ob.
Cl. B.
B. Cl. B.
Fg.
Cor. Es.
Tr. Es.
Tb.
Timp.
Vl.
V.
Cell.
C.B.

2696

